

U&Ic

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UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME FOUR, NUMBER TWO, JUNE 1977

In This Issue:

What America Needs Is More "Music & Art" (High Schools)

No drugs, no violence, no obscenity; no lateness, no absenteeism, no need for discipline. That's the scene at New York's High School of Music and Art, one public high school undimmed by urban chaos. Page 1.

The Abstract Alphabet Of Manuel Bennett

Continuing *U&Ic*'s policy of ferreting out unique and unusual new alphabets. Page 6.

The Man With More Faces Than Bodoni

His name is Jim Spanfeller and a good portion of his extraordinary artwork revolves around, well, Jim Spanfeller. Page 8.

Propaganda And Other Photographs

There's much more here than meets the casual eye in the perceptions of Simpson Kalisher from his recent book titled above. Page 12.

Bedtime Stories

Lou Myers on the rampage again with pictorial calamities of the boudoir. As usual, Lou makes us think while we laugh. Where will it all end? Page 14.

What's New From ITC?

ITC Quorum Light, Book, Medium, Bold, Black; & ITC Korinna Kursiv Regular, Bold, Extra Bold, Heavy are the new typefaces this time around. Page 16.

Dian Friedman

Spectacular sports paintings by a very feminine artist selected from her "Landmark Series" for the Virginia Slims Tennis Tour. Page 20.

Something From Everybody

First returns from our readers of letters we asked them to write Congress re the copyright protection law among other things. Page 22.

Thar's Gold (And Silver) In Them Thar Hills

Increasingly in recent years, the annual awards of the Art Directors Show have been going to out-of-town entries. Page 24.

Rewards Of Merit

There's no limit to what people will collect. Happily for us, Carol Wald has been collecting old school merit cards since she was ten. Page 26.

Patterns In Packaging

Take an ordinary detergent box, put it in the hands of Robert Gale, mix gently, and what have you got? Turn to page 30 and see for yourself.

Something For Everybody

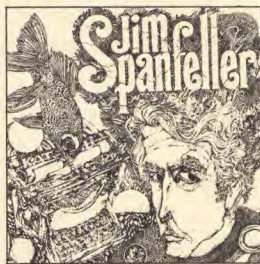
Our regular feature returns with a new assemblage of wonderfully irrelevant stuff & nonsense. Page 32.

Great "Pomp" And Much "Ado"

"What Is It? A Mystery" was the title of a famous short story by Fitz James O'Brien. The same question might well apply to *Le Centre National d'Art et de Culture de Georges Pompidou*, which opened recently in Paris. Hedda Johnson, our roving reporter, was in attendance. Page 34.



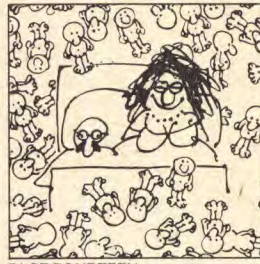
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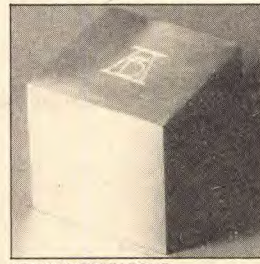
PAGE TWELVE



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PAGE TWENTY



PAGE TWENTY-FOUR



PAGE TWENTY-SIX

What This Country Needs Is More "Music & Art" (High Schools)

Those who have been back to the old neighborhood school say you wouldn't recognize the place.

Although we're made aware daily of the Dickensian horrors that abound, there's nothing to replace seeing them in the flesh. Obscenities now cover desks once adorned by your and your pigtailed friend's carved initials. The cloakroom wall is littered with graffiti that would draw blushes from a truckdriver. Where you once hung around hallways shooting the breeze, armed guards pace ominously up and down. And in that secluded corner over there, a couple

of 14-year-olds are mainlining it — their problem in elementary logistics: grabbing a pocketbook from the nearest teacher. Padlocks on the restrooms, bars on the windows, everything in sight bolted or nailed down. You get the picture.

There is, however, one public high school in this city undimmed by urban chaos, fiscal nightmares, and student discipline. Here, valuable art hangs liberally about unmarked and undervalued. Here, kids don't race for the door the moment the bell rings. Here, students arrive at eight in the morning for classes that don't start

Continued on page 2



"For me, Music and Art meant the other kids. We were poor to middle class. But I met artists and musicians who have been my friends my whole life. They were vital to my ideas and my growth. Many are now the finest talents anywhere."

Harvey Dinnerstein, Art alumnus



"Music and art make us experience team living. If you fail in math or science, you suffer; if you don't live up to your responsibilities, the others suffer. It's all a part of life that supersedes anything you can learn in high school."

Paul Mernyk, Honors art student

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"Instruments wear out and we need new ones. Of course, there's no money so we give five concerts a year. Everyone must perform, and the first goal is to make everything as exciting as possible."

Gabriel Kosokov, Music chairman



What This Country Needs Is More "Music & Art" (High Schools)

Continued from page 1

until nine. And here, splendidly, there has never been a hard drug situation.

In the warm weather, when the doors of the art classes are left open to catch the breeze, the sounds of Beethoven waft down the corridors to inspire the budding artist over his drawing board. On examination days, students rub for luck the nose of the dour-looking Toscanini bust in the lobby. And when the bell rings between classes, the ensuing stampedes are not for the exits, but are young men and women enthusiastically racing with cellos and trombones and flutes — some of them passed like sprinters' batons in a relay race — as one of the school's 90-piece orchestras, hurrying on to French or history or lunch, equips the members of another 90-piece orchestra eager to meet on time the next attendance check and downbeat.

This is the city-run High School of Music and Art — an oasis in a drowning world — and, to gain entrance, a student must pass an audition in a process that engages the entire school for eight days, doing a dozen or more drawings and paintings or performing a musical selection be-

fore a judging panel of professional artists and teachers.

About 600 students are accepted each year from the approximate 5000 who audition throughout the city and, despite all the filters for excellence, perhaps the best single fact about the school is its surprising freedom from a sense of prodigy. Indeed, most of the graduates do not go into careers in music and art at all despite their special training. They are content to disperse themselves vocationally with the populace's general variety, yet try to keep the esthetic edges honed at Music and Art. This is no small achievement in a culture hell bent on superstar perspectives: the decision to encourage esthetic talent for the sake of the individual rather than the service of the audience.

But this is one beacon of light in a long dark alley. One where there should be thousands, if only our legislators saw to the light's extension instead of cutting it off. Why, given an opportunity, do educational leaders immediately move to strike at the single most critical aspect of society by curtailing or eliminating entirely

"We have the daughter of a famous Russian artist here. She's already a fine artist. How did her father find out about us? Well, they even find about us in Russia. Funny. They know about us in the Soviet Union, but no one from the Board of Education has ever paid us a visit."

Matthew Fineman, Art teacher



PHOTOGRAPHS BY RAIMONDO BOREA ASMP

programs devoted to the study or enrichment of the Arts?

Daily we read about current fiscal crises giving rise to a flailing about of the budget ax and, so far as the public schools are concerned, arts curricula areas have suffered greatly and unfairly. In New York, within the last two school years, art and music programs at the high school level have been reduced by an alarming 40 to 62%—and this in the so-called "cultural capital" of the world. Even the barbarians treated art, but most apparently not the Americans who voted in a recent poll (by a stunning 67% margin!) that school programs which are "less essential" must give way to "more important" and saying that "arts education is neither important nor practical to our history." Arts professionals in the business have to cope with "graduates" who gropingly find their way to them—meagerly motivated, culturally bereft, ineffectively trained. They interview youngsters who should one day be good enough to replace them, only to find that they have never even been given the rudiments.

What a shabby trick to play on this generation of youth. A computer mentality has produced brand new school programs containing the bone-dry fare of math, science, English, history, and health education with early dismissal for the day. Granted, the three Rs are an essential; but how can schools abandon the Arts, thereby forfeiting one of the most valuable resources of any society and leaving the educational job half done? And why do only a handful of professional people and educators recognize what is so transparent a truth: that the Arts are the means to self-discipline. Where there are Arts programs in the public schools, there always is a proportionate decrease in custodial care and a heartening and immediate increase in the growth of values and sportsmanship, things high school used to stand for, things students used to feel about high school, things we used to treasure.

Things are still in evidence at the High School of Music and Art.

Soon, Music and Art moves from its secluded castle home on Convent Avenue and 135th

Street in New York to the fulcrum of the city's cultural activities near Lincoln Center. It is the fulfillment of a goal. When Mayor Fiorello LaGuardia founded the school, he declared it to be his most hopeful accomplishment upon leaving office because "gifted and talented students will pursue arts *in addition* to a full program of required academic courses."

His faith and trust have been well justified as graduates of the school and its annex, the School of Performing Arts, have demonstrated: greatly enriching the culture of the city, the na-



tion, and the world—more than repaying the city for its investment in their talent. Among the countless number of well-known alumni are such notables as Steve Frankfort, Bess Myerson, Peter Nero, Max Frankel, Cy Coleman, Al Pacino—the list goes on and on. Thousands are players in symphony orchestras, soloists, conductors; others are journalists, art directors, filmmakers—names, known and unknown, which have contributed to the vitality of the nation's culture on every conceivable level.

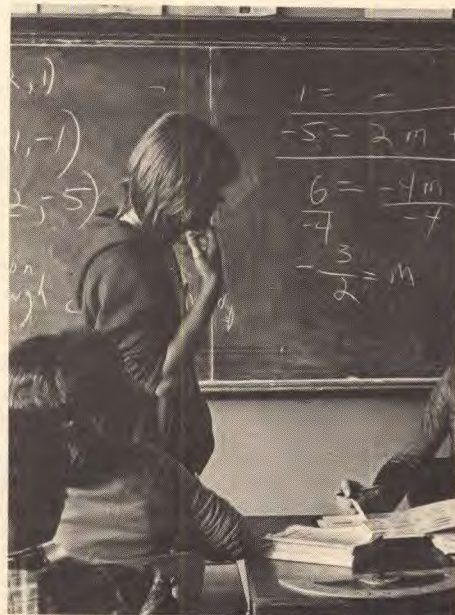
Another alumnus, George Lois, offers his own perceptions of what it meant to be a student there: "I grew up with the Bauhaus, Stuart Davis, Nadleman, Picasso, Leonard Bernstein, and Toscanini. Just by osmosis you have to leave a school like that with *something*..."

And Milton Glaser: "Music and Art totally prepared me for my career. When I subsequently went to Cooper Union, I had an advantage to capitalize on which has remained with me throughout my life."

The school is certainly a place of pride: Esther Hines, the opera singer, returns to perform

"Teachers? They're all pretty great here. In college, I understand you're lucky if you get even one good one."

Paul Mernyk, Honors student



and music. In design, for instance, we teach lettering, balance—but don't care so much what the end product looks like as long as they're learning the elements. We don't expect them to develop overnight. For it to be real, discipline must come from within and this takes time. We boost self-confidence: nothing is no good, not accepted. This is what I try to put over with all our teachers."

Another view from Matthew Fineman, beloved art teacher for 24 years. Fineman was found in the boiler room where he had some juniors and seniors "doing a slew of drawings" in an elective course. A student was asked if he was having fun. "Are you kidding?" he said. "This is *hard*

work." The teacher sometimes sends kids outside to draw trees, to museums, to the zoo. Fineman thinks his pupils' drawings are "just beautiful." "A friend who teaches in college observed my kids," he said. "His mouth watered. The kids are so excited about their discoveries, finding new painters, new ways to work. I feel it's important being with them."

Application for admission to the school is handled like this. Teachers in elementary and junior high schools throughout New York City receive a letter of notification. The feeder schools additionally are private schools, and guidance people sometimes make recommendations. Students are tested during the month of January. Music and Art's staff reviews their portfolios (which must contain original works) labeled "from imagination," "observation," "in school," and the like. The young hopefuls are required to draw from observation on the spot. An additional team judges all over again to ensure objectivity and high standards.

Music teachers are joined by licensed teacher-musicians for tests of rhythm, tonal memory, and interpretation. Academics at this point are unimportant. The cut-off mark for acceptance varies depending upon the year's crop of young

there; the Vienna Symphony Orchestra rehearsed at Music and Art before its UN concert; Herbie Mann brought his group for an all-out jazz session. Students take all this in stride, yet their school remains an anomaly in New York, still an oddball cousin within the system, where neither Chancellor of Education Irving Anker nor any members of the Board of Education have ever paid so much as an hour's visit to the place.

U&Ic wasn't so standoff-ish. We visited the school with photographer Raimondo Borea, who took three full months there recording the scene with his camera. It was our intent to see for ourselves how Music and Art has remained a realization of an almost perfect notion for public school education, and how it manages to produce year in and year out its extraordinary group of musicians, artists, dancers, actors, composers, architects, producers, illustrators, designers, writers, editors, critics—and you name it.

What principal can make this statement? "This job is a joy. Pupils are used to having me about. Most places they jump when the principal's coming. Not here. I don't know what I'd do if I did not have this job." The words are Richard

Klein's, principal of the school since 1968.

Music and Art is one of only four of New York's specialized institutes of learning. Along with music and art disciplines, academics include English, math, and science; economics, languages, and social studies. Music and art are, of course, obligatory. Art pupils receive a broad general foundation in such specialties as drawing, design, painting, graphics, advertising, ceramics, sculpture, photography, and stage design; similarly, music pupils are taught the fundamentals of harmony, composition, counterpoint, theory, orchestration, and music history as adjuncts to instrumental practice and performance.

There are many converging philosophies at the school. Richard Klein sees it this way: "We take our students through an understanding of art



"I didn't plan to come here, but a friend said they had this great percussionist program. My friend was right. I learned so much here to help me, things about music I never dreamed of."

Omar Hakim, Music student



"We know we're lucky. We get both worlds and plenty of academics if you want them. Hard academics."

Frank Silvestri, Honors student



"Half the kids here are poor. I don't know how some of them manage. I know one boy who works as a manager in McDonald's from five to one and still gets it all together in the classroom."

Janet Finger, Music student

"We're a model of integration. Our ratio is exactly half minority groups and half white. All we care about is what the students are producing."

Richard Klein, Principal



order to give *their* children the right to study painting, poetry, music, and architecture."

We must continue to offer Arts Education in *all* of our public schools, so that the benefits of cultural enrichment will not be limited only to those youngsters fortunate enough to have earned acceptance to the High School of Music and Art by virtue of their exceptional potential. To abandon this area of education in our school programs in the face of a temporary dollar shortage is to abandon our most precious resource in the name of expediency.

There is, of course, one action that could accelerate formation of Arts Education policy: a strong commitment from the White House. In the fifties, after Sputnik, a decision by the President moved science education into a position of preeminence. In the sixties, another administration caused the nation to reaffirm the importance of physical education. Can the same be done for Arts Education in the seventies?

If all our public schools were able to continue to offer Arts Education, there would be no need for a school like the High School of Music and Art. What America needs is more "Music and Art" (High Schools).

JACK ANSON FINKE AND JO YANOW

talent. Klein says "it's heart-wrenching" to tell parents of kids not accepted that they "aren't failures." And kids feel rejected. "All children, all people, all kids feel," Klein points out. "You've got to give people a pat on the back or they wither on the vine. Either they suppress their ability or, by accident, find someone who encourages an aspect of it. But," he concludes, "we can't take in everyone."

People feel that there are easy answers where none exist.

Take this school's dilemma. Talented and gifted students like those at Music and Art, or "normal" kids like most, all deserve a chance and share many problems of adolescence. Some educators look for their own solutions. At Music and Art, for instance, Klein says that just because kids are talented, people shouldn't think they are not sensitive, and in need of guidance help. Music and Art's guidance program was decimated by budget cuts so Klein inspiredly turned to psychiatric interns at Albert Einstein to replace his cut counselors. Added educationally, cuts were made by Klein with a balanced educational goal in mind: the totality of Music and Art to be retained at all costs, so he cut a little art, a little music, a little math. A little guidance.

The whole Arts Education problem is taking on critical proportions—enough to engage some of the nation's most prolific thinkers and art leaders. Sponsored by the Rockefeller Fund, with David Rockefeller its chairman, Lorin Hollander, Norris Houghton, Frank Stanton, and others became a panel to investigate what to do about this. The findings of their report is now a McGraw-Hill book: "Coming to Our Senses: the Significance of the Arts for American Education." Among its many findings, the report picked out a Columbus, Ohio school where arts were combined with regular subject teaching, elevating the vocabulary scores from 14 to an

astonishing 79%; an Oakland, California school which allots 6 to 8 times more art than other schools, achieved a reading and math capability that was almost doubled; an East Harlem school where art and music reduced vandalism by half.

And, of course, there is the High School of Music and Art.

In sum, a coherent national policy is needed for the education. John Adams wrote to his wife, Abigail, about Arts Education almost 200 years ago: "I must study politics and war so that my sons may have liberty—liberty to study mathematics and philosophy and commerce, in



"The big thing is that Music and Art allows us at an early age to develop social and intellectual relationships that really go far deeper than any comparable high school relationship ever could."

Peter Bakstansky, Banker



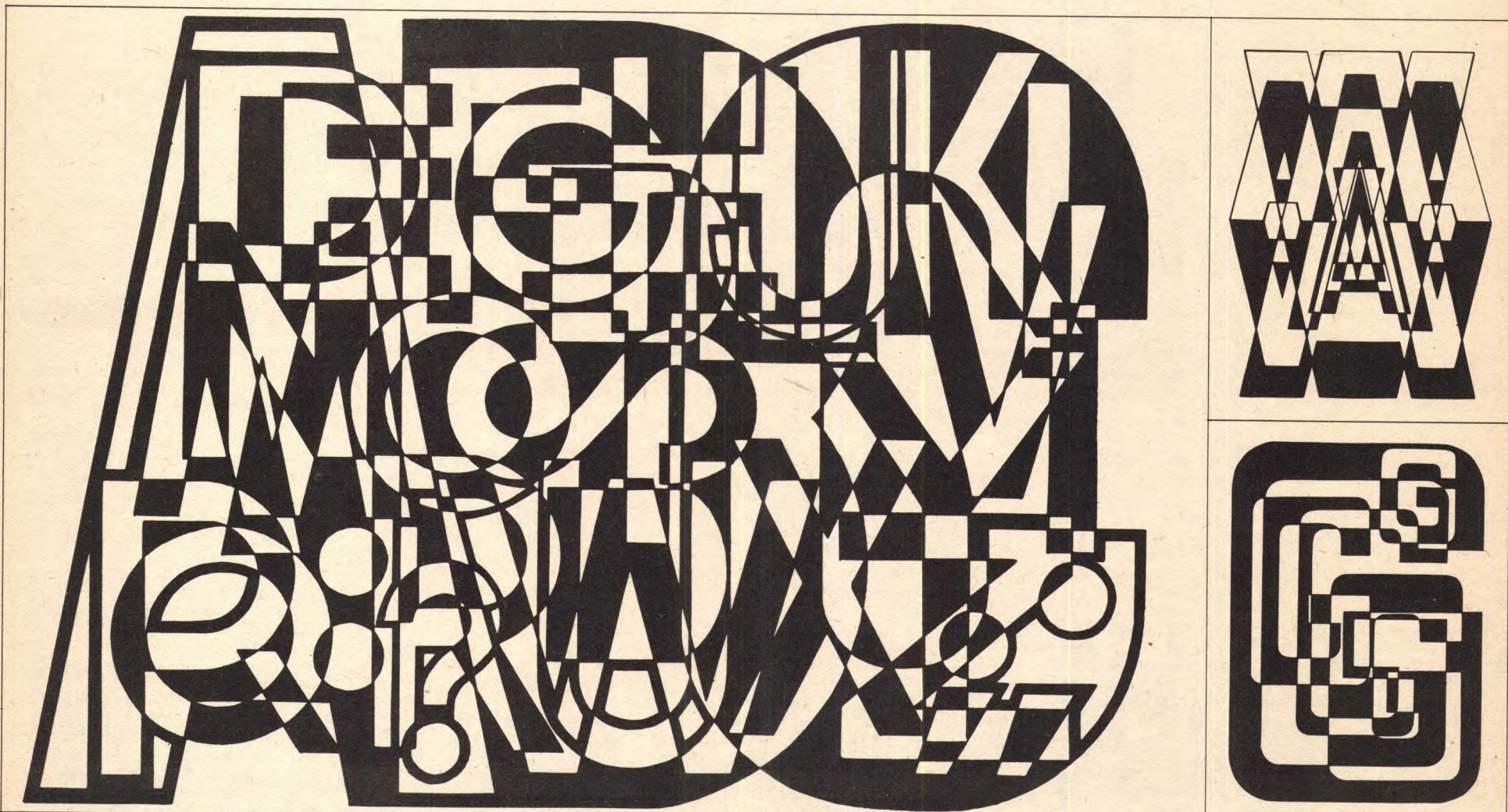
"Music and Art is both a blessing and a bane because when I got to Cooper Union, they took it for granted I should know exactly what I was doing. An interesting challenge for me, I can tell you!"

Carla Borea, Graduate



"Not everyone goes on to careers in music and art, although most maintain connections with the arts. They'll tell me, 'I saw so-and-so at the museum' or 'So-and-so is in the local choral group I'm in.'"

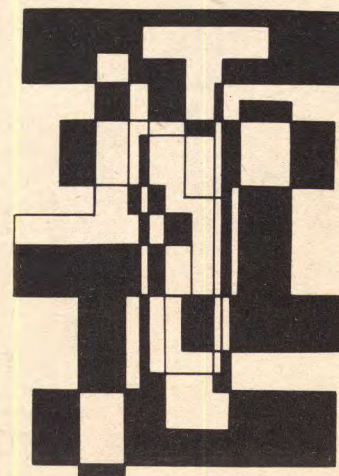
Zach Wellman, Labor lawyer



THE ABSTRACT ALPHABET OF MANUEL BENNETT

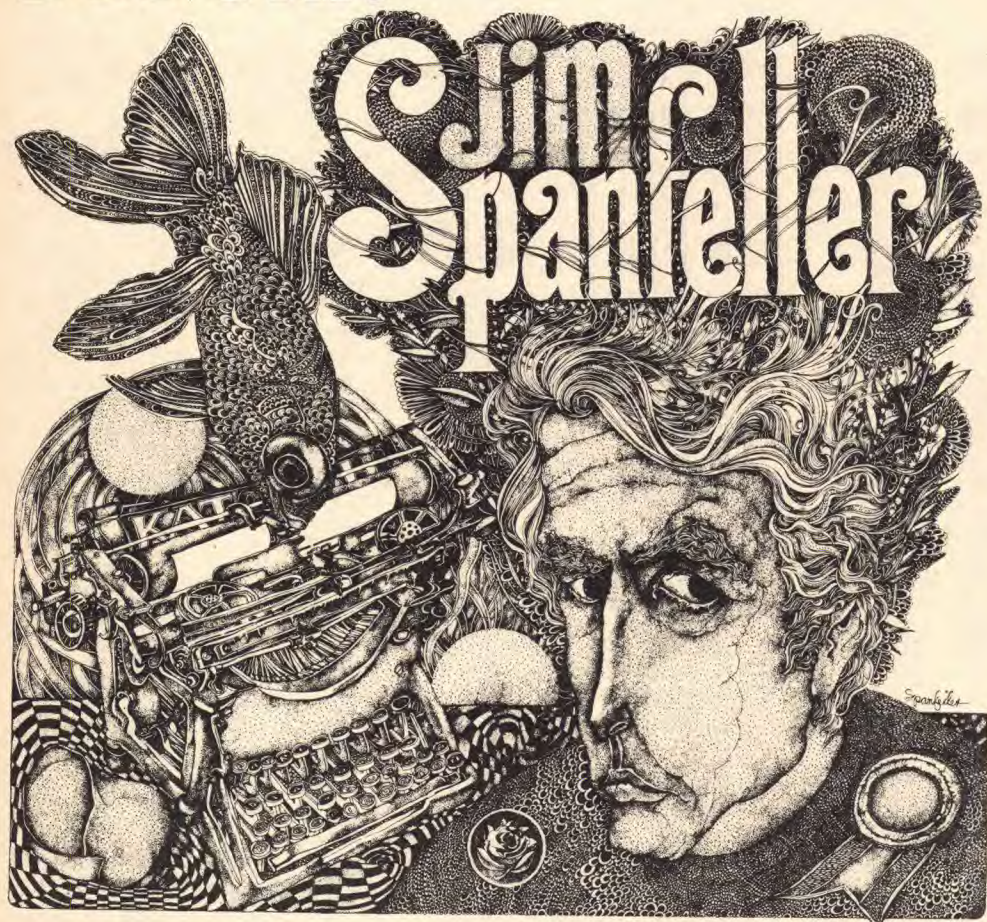
The editors of **U&Ic** are ever on the lookout to present to our readers new and inventive approaches to letterforms of all kinds. It was, therefore, with particular interest that we came upon the work of Manuel Bennett, for many years a printer and graphic designer in New York, now elaborating on his artistry in Mexico City. Bennett's inventiveness seems unbounded and cannot help being a stimulant to any artist reviewing it. Using simple elements of design (triangles, rhomboids, circles, and straight or curved lines), his drawings have the stamp of re-evoking the

reality of sensations felt when confronted with each scene, rather than the reproduction of said scene with photographic realism. Besides the triangles, squares, and circles of his landscapes, nudes, and still lifes, the dominant features of his design are the letters of the alphabet—used not as letters, but more as building blocks in the creation of artistic forms and abstract conceptions. The letter is the unifying element—built upon, sometimes reversed or rotated, growing larger or smaller as it dances around the figure being created. A primary characteristic is the exclusive use of black and white—utilized as colors—that is, as autonomous values capable of generating diverse gradations of light and dark. In the creative process, he extracts from reality its internal structure and presents it to us converted into the geometric substratum which lies beneath it. As may be seen here, there is throughout Bennett's work a restlessness to find new modes of expression and to adapt these techniques to his own artistic sensibility. A most unusual and ever-fascinating use of letterforms as a work of art.





THE MAN WITH MORE FACES THAN GIAMBATTISTA BODONI.



Self-portraiture has been an obsession among many artists ever since early man first drew his pictures in the caves of Altamira.

Never in our memory, however, has one artist dedicated so large a portion of his art to the absorbing subject of himself. With this saving grace. Each drawing is remarkably and engrossingly different. The ones on this spread reveal not only a wildly vivid imagination, but an extraordinary skill in picturing the most intricate detail; while the ones on the next two pages show the artist in a virtual kaleidoscope of personal moods.

Jim Spanfeller's work has been seen in almost every major magazine, from Redbook and McCall's to Esquire and Playboy. He is listed in various Who's Whos and has received over 60 awards from a variety of national art and illustration organizations. Examples of his illustrations appeared recently in the New York Historical Society's "200 Years of American Illustration" show, and he has appeared personally on the Mike Douglas and Johnny Carson shows.

According to Spanfeller, the initial reason for his doing so many self-portraits was that, when he was just a youth in Philadelphia, the only model available to him at the right price was Jim Spanfeller.

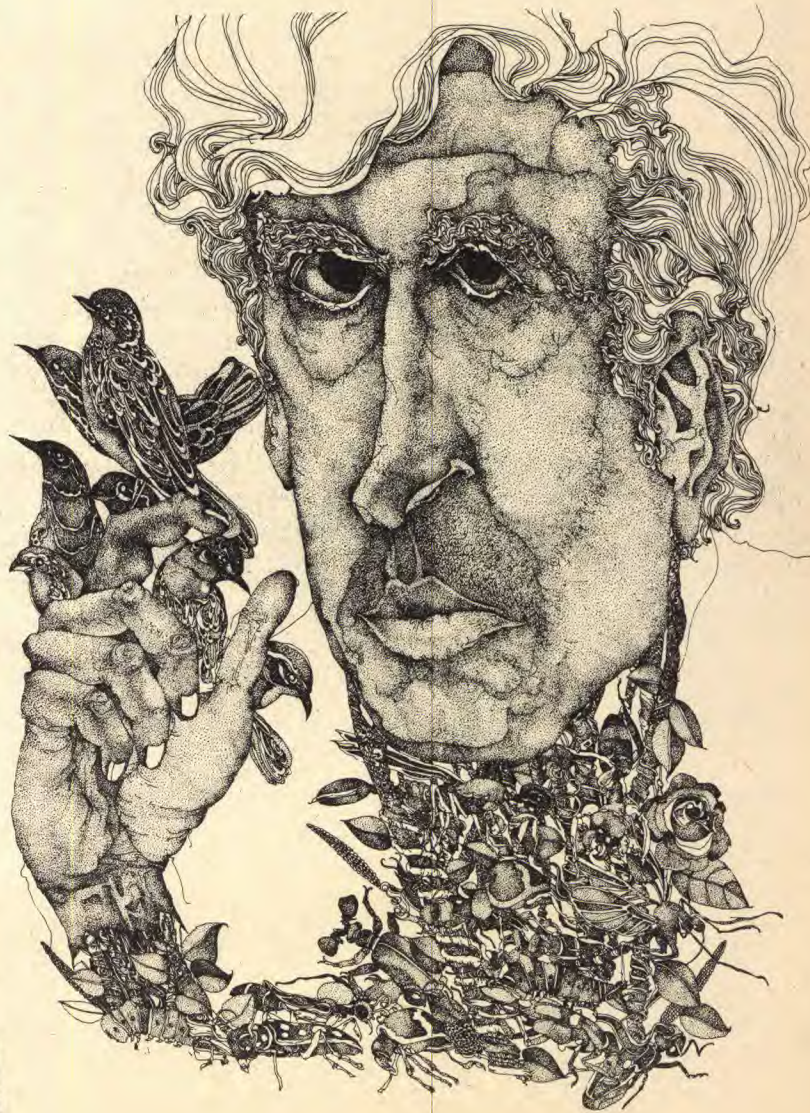
Since that time — partly because he prefers to work through the night and partly because he has no respect for "the still-current illustration philosophy of tracing photographs as a substitute for creativity" — he will often utilize the same approach. Although self-portraits represent only a small part of his artistry, he seems to have established a definite association with that idea. It is his feeling that his efforts have a strong sense of the bittersweet and, when people relate his drawings to a sort of black humor, he believes that they are then more understandable.

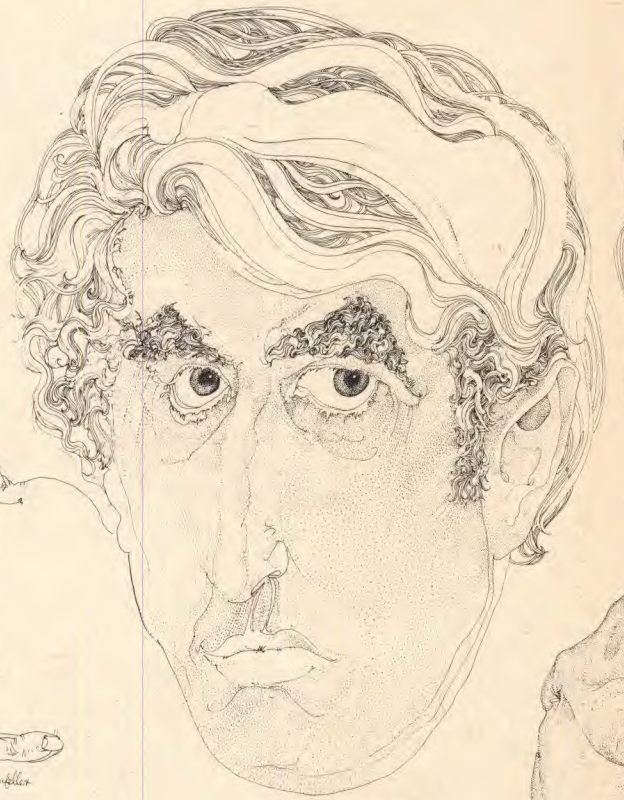
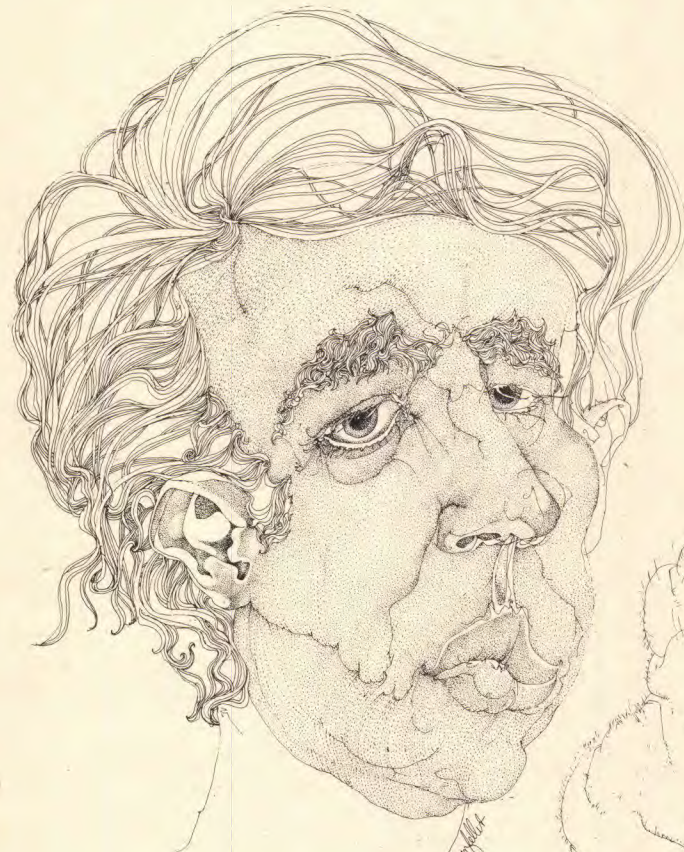
His work has been likened to a most curious combination of classic European art and the American comic strip, and he thinks this estimation may have something. "As I get older and older," he points out, "through my self-portraits I may possibly envision myself as an absurd comic-strip hero in an even more absurd world."

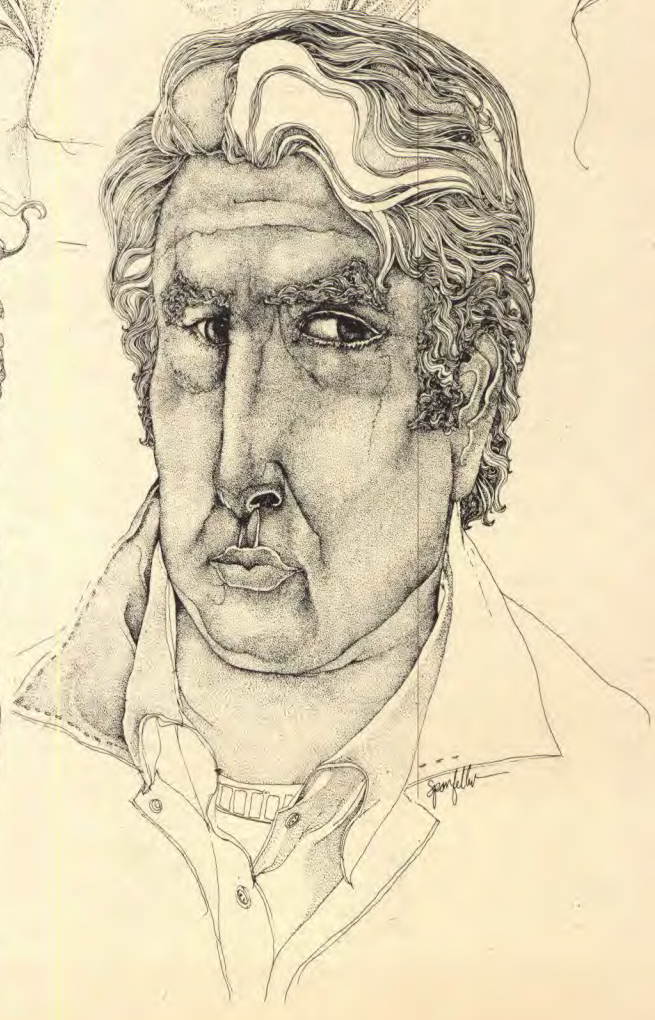
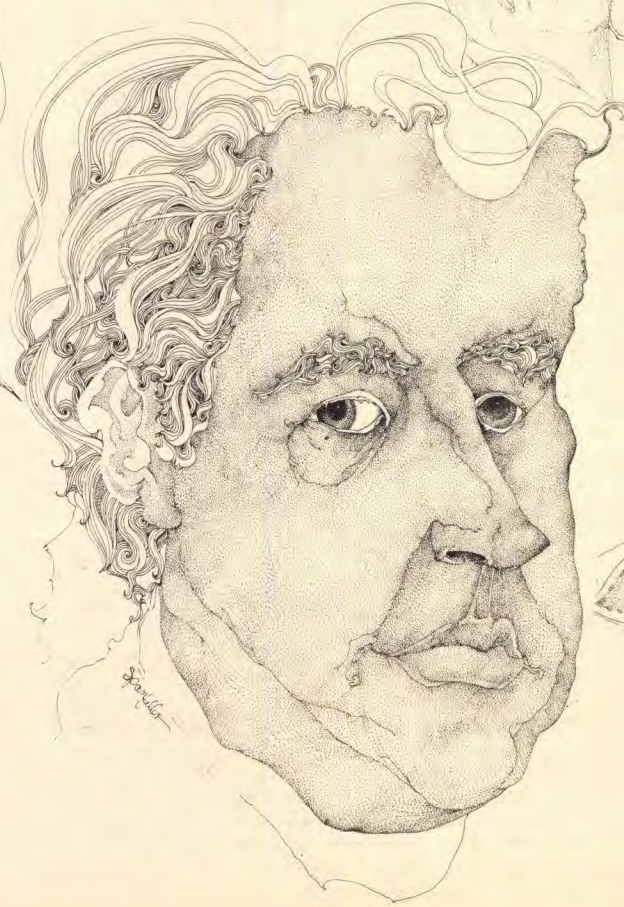
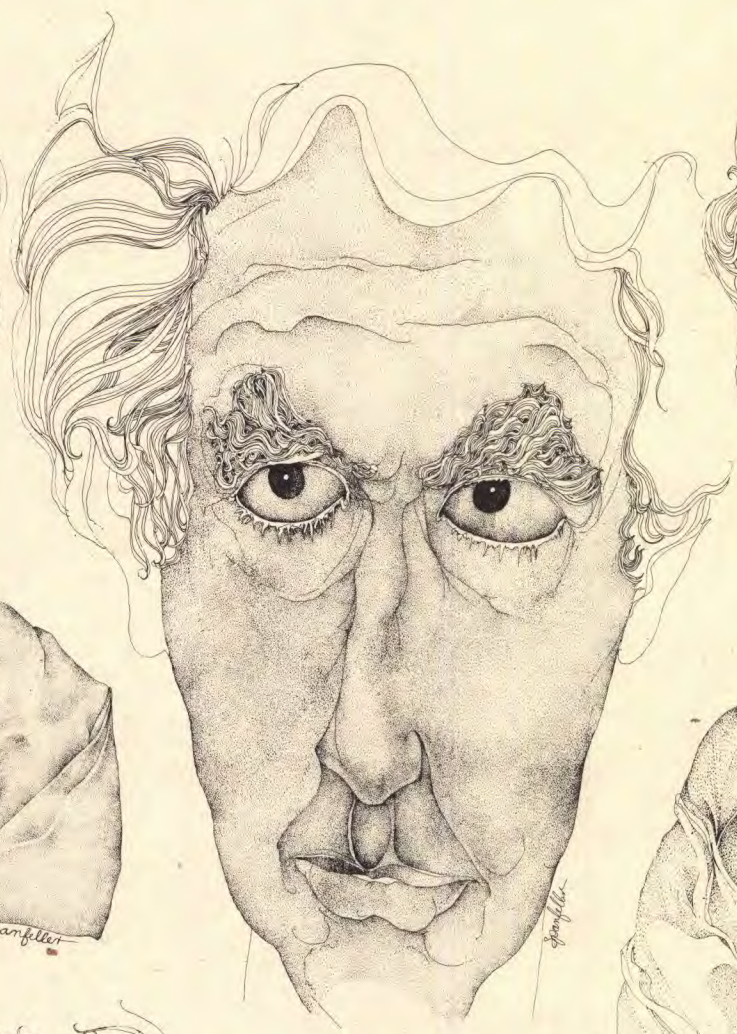
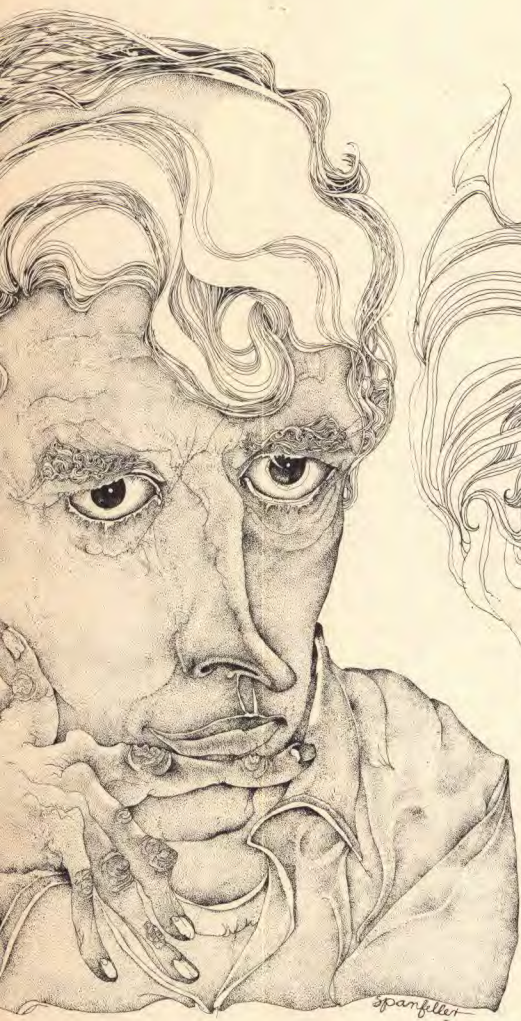
We suggest you look over the portraits and see how you envision him. It's our guess that you will find them as fascinating as we do.

THIS ARTICLE WAS SET IN ITC SERIF GOTHIC









THERE'S MUCH MORE HERE THAN MEETS THE CASUAL EYE IN THE PERCEPTIONS OF SIMPSON KALISHER



IWO JIMA



THE MISSING LETTERS SPELL OUT THE NAME OF WHAT CUBAN REVOLUTIONARY?



YOUR PATRIOTIC DUTY



NONPARTISAN



DOES HE OR DOESN'T HE?

It was Thomas Wolfe who once, in eighteen exquisitely written pages, described a single tree in Central Park. Those readers who sifted through his pages thought, "Oh yes, that's how it is — that's just what I see when I look at a tree," when actually all they'd seen was a **tree** before Wolfe verbalized it for them. Simpson Kalisher does much the same with a camera. He sees something more than what's actually there and, through sheer photographic artistry, captures it through the camera's eye. Sometimes he works his magic with a single photograph, sometimes with a pair — the one complementing the other for a synergistic effect. For the practiced eye, his remarkable pictures require no explanation. They provide a most persuasive and articulate representation of the world we live in. His images invariably evoke after-images, and you find yourself reaching back to an already viewed photograph or sequence to register something that you only perceived subliminally before. For the casual observer, however, we have provided suggestive captions insomuch as his trademark is the ingenuous understatement. A noted photo-journalist, Kalisher has created a fistful of award-winners for several advertising agencies, and is currently one of the foremost photographers for corporate publications, as well as having his work in the permanent collection of the Museum of Modern Art. The photographs selected are from his most recent book, "Propaganda and Other Photographs," a Two Penny Press Book published by Addison House. For Kalisher, "the excitement of the individual photograph is in taking possession of a moment and owning it, not for as long as it takes to happen but for a lifetime." The politician, the poet, the novelist, the historian may all alter such moments with after-the-event ornamentation, but the fine photographer can own it precisely as it was and make it a gift to us — which is exactly what Simpson Kalisher is presenting to us here.



WARNING: SMOKING MAY BE DANGEROUS TO YOUR HEALTH



THE DIFFERENCE BETWEEN MILITANCY...



... AND MILITARISM



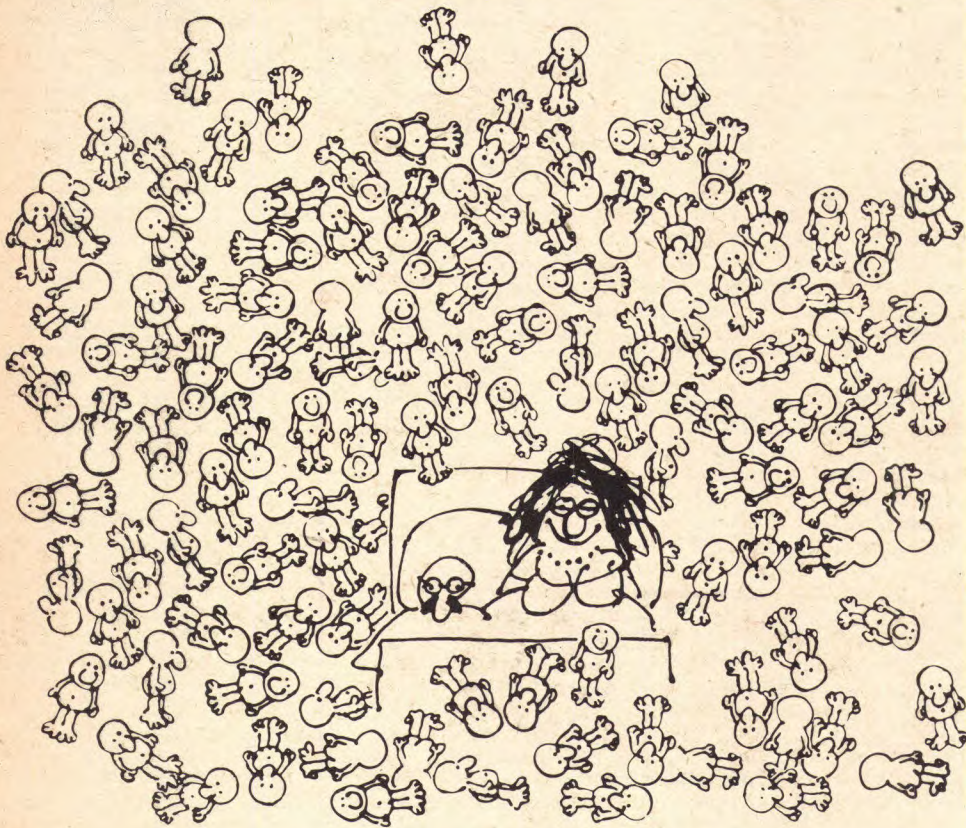
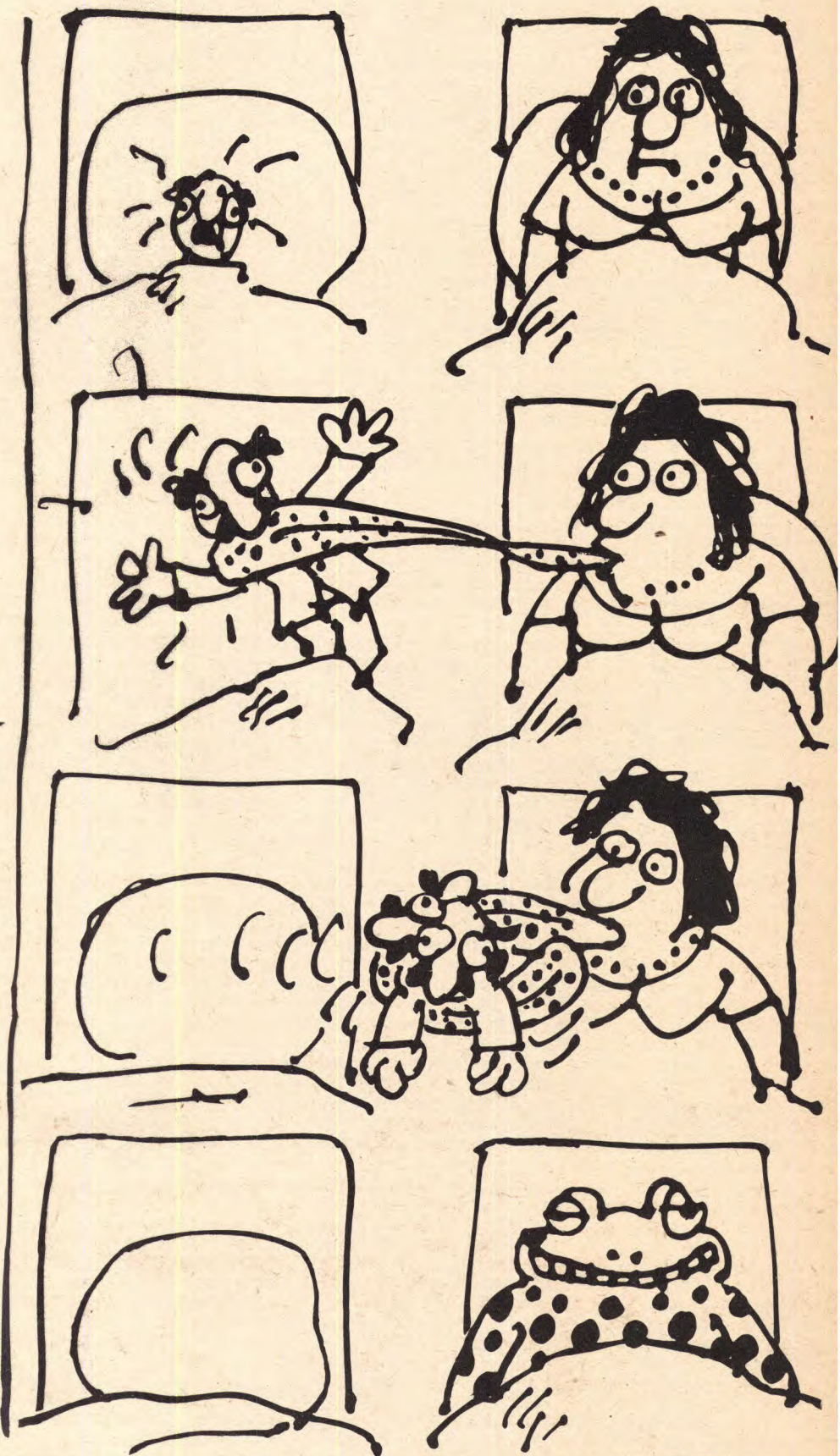
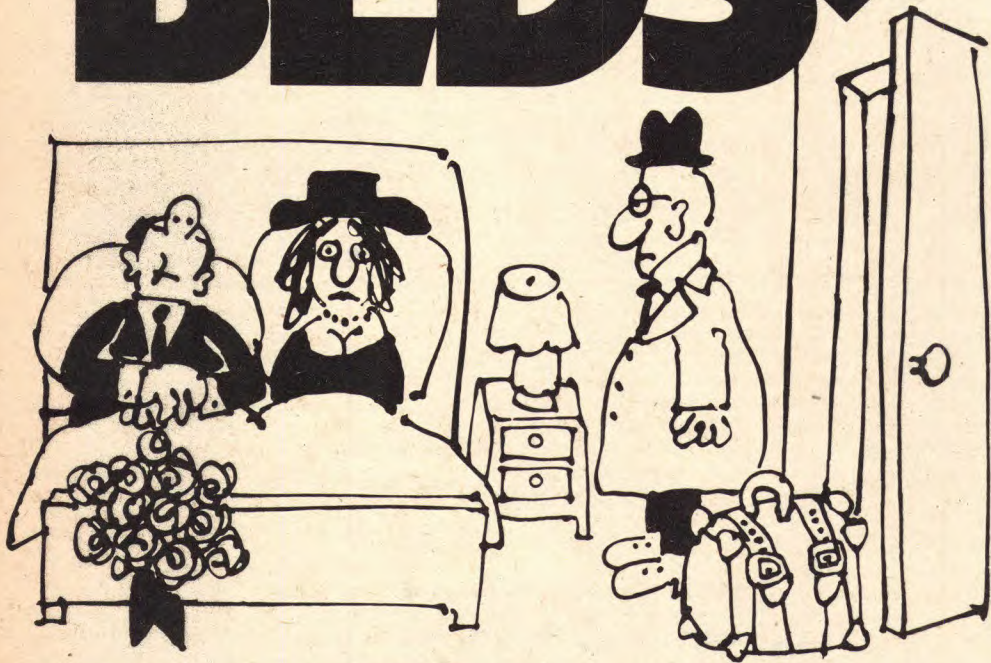
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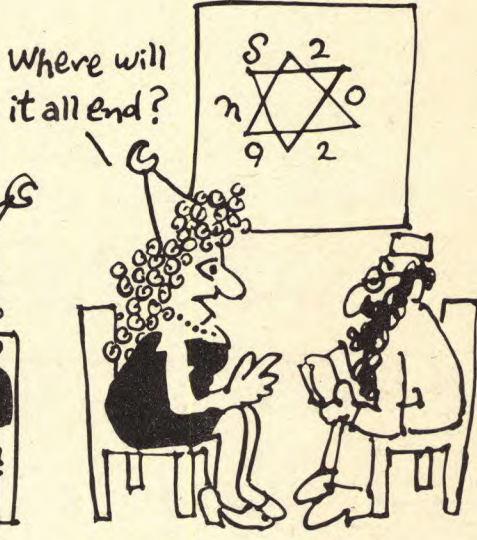
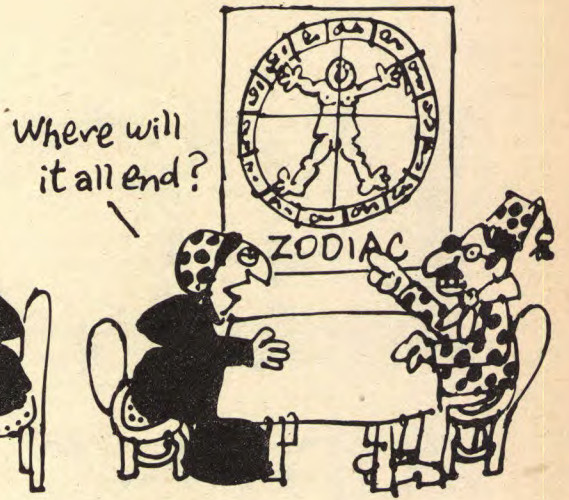
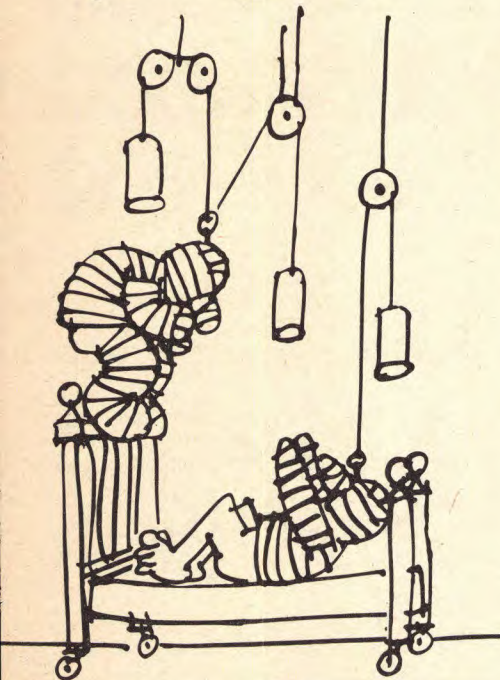
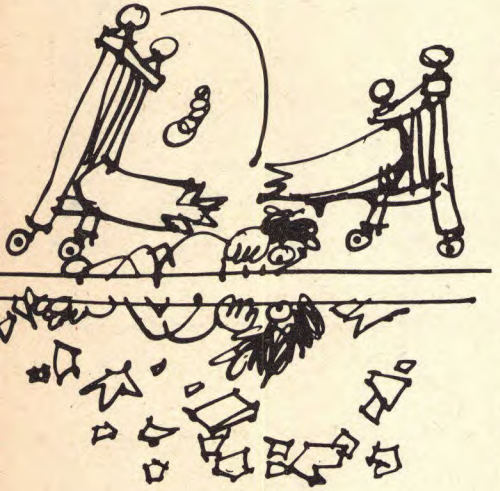
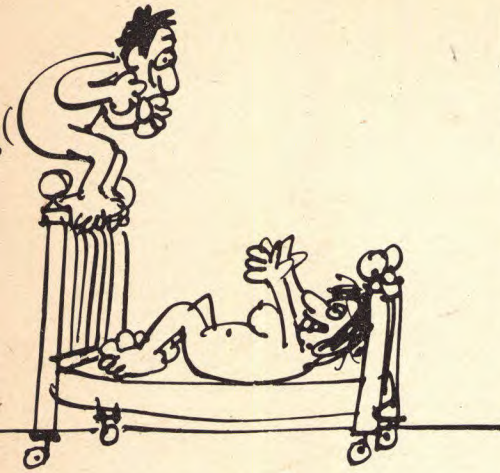


...FIRE!

THIS ARTICLE WAS SET IN ITC KABEL

BEDS:





by Lou Myers



What's New from ITC?

ITC Quorum Light, Book, Medium, Bold and Black; and ITC Korinna Kursiv Regular, Bold, Extra Bold and Heavy are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and all other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.



ITC QUORUM

ITC QUORUM LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890(%\$ç#!?*)&£ff[«»:;.,ÇçßÆæœŒøØ/“”’”]

ITC QUORUM BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890(%\$ç#!?*)&£ff[«»:;.,ÇçßÆæœŒøØ/“”’”]

ITC QUORUM MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZabcd efghijklmnopqrstuvwxyz1234567890(%\$ç#!?#*)&£ff[«»:;.,ÇçßÆæœŒøØ/“”’”]

ITC QUORUM BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZabcd efghijklmnopqrstuvwxyz1234567890(%\$ç#!?*&)£ff[«»:;.,ÇçßÆæœŒøØ/“”’”]

ITC QUORUM BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZabcd efghijklmnopqrstuvwxyz1234567890(%\$ç#!?*)&£ff[«»:;.,ÇçßÆæœŒøØ/“”’”]

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890

ITC Quorum Book

In ITC Quorum, designer Ray Baker has neatly filled the gap between serif and sans serif. He has brilliantly combined the qualities of both in a face destined to occupy an important place in advertising and publication graphics. At first glance your sense of design tells you that Quorum is successfully unique, but it's only after careful study that the sensitive design characteristics begin to surface, and even then they are hard to pinpoint. It takes a keen eye to uncover the scores of minutiae that, in total, are responsible for the excellence of this new typeface. ITC Quorum's five carefully graduated weights have a relatively high character count owing in part to the modified oval shapes that help conserve space. The letters and numerals show a contemporary flair that is sure to make them a thoroughly respected typographic mainstay for years to come.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890

ITC Quorum Medium

In ITC Quorum, designer Ray Baker has neatly filled the gap between serif and sans serif. He has brilliantly combined the qualities of both in a face destined to occupy an important place in advertising and publication graphics. At first glance your sense of design tells you that Quorum is successfully unique, but it's only after careful study that the sensitive design characteristics begin to surface, and even then they are hard to pinpoint. It takes a keen eye to uncover the scores of minutiae that, in total, are responsible for the excellence of this new typeface. ITC Quorum's five carefully graduated weights have a relatively high character count owing in part to the modified oval shapes that help conserve space. The letters and numerals show a contemporary flair that is sure to make them a thoroughly respected typographic mainstay for years to come.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890

ITC Quorum Bold

In ITC Quorum, designer Ray Baker has neatly filled the gap between serif and sans serif. He has brilliantly combined the qualities of both in a face destined to occupy an important place in advertising and publication graphics. At first glance your sense of design tells you that Quorum is successfully unique, but it's only after careful study that the sensitive design characteristics begin to surface, and even then they are hard to pinpoint. It takes a keen eye to uncover the scores of minutiae that, in total, are responsible for the excellence of this new typeface. ITC Quorum's five carefully graduated weights have a relatively high character count owing in part to the modified oval shapes that help conserve space. The letters and numerals show a contemporary flair that is sure to make them a thoroughly respected typographic mainstay for years to come.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890

ITC Quorum Black

In ITC Quorum, designer Ray Baker has neatly filled the gap between serif and sans serif. He has brilliantly combined the qualities of both in a face destined to occupy an important place in advertising and publication graphics. At first glance your sense of design tells you that Quorum is successfully unique, but it's only after careful study that the sensitive design characteristics begin to surface, and even then they are hard to pinpoint. It takes a keen eye to uncover the scores of minutiae that, in total, are responsible for the excellence of this new typeface. ITC Quorum's five carefully graduated weights have a relatively high character count owing in part to the modified oval shapes that help conserve space. The letters and numerals show a contemporary flair that is sure to make them a thoroughly respected typographic mainstay for years to come.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890

RAY BAKER



ITC Quorum Light

In ITC Quorum, designer Ray Baker has neatly filled the gap between serif and sans serif. He has brilliantly combined the qualities of both in a face destined to occupy an important place in advertising and publication graphics. At first glance your sense of design tells you that Quorum is successfully unique, but it's only after careful study that the sensitive design characteristics begin to surface, and even then they are hard to pinpoint. It takes a keen eye to uncover the scores of minutiae that, in total, are responsible for the excellence of this new typeface. ITC Quorum's five carefully graduated weights have a relatively high character count owing in part to the modified oval shapes that help conserve space. The letters and numerals show a contemporary flair that is sure to make them a thoroughly respected typographic mainstay for years to come.

ITC KORINNA

ITC KORINNA KURSIV REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz123456789
 0&(#%*\$ç!?)[«»:;,çÇæÆŒœß&fiøØ/“”’]

ITC KORINNA KURSIV BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Zabcdefghijklmnopqrstuvwxyz123456
7890&(#%*\$ç!?)[«»:;,çÇæÆŒœß&fiø
Ø/“”’]

ITC KORINNA KURSIV EXTRA BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
WXYZabcdefghijklmnopqrstuvwxyz&
1234567890(#%*\$ç!?)[«»:;,çÇæÆŒ
œß&fiøØ/“”’]

ITC KORINNA KURSIV HEAVY

ABCDEFGHIJKLMN OPQRSTUUV
WXYZabcdefghijklmnopqrstuvwxyz
yz1234567890&(#%*\$ç!?)[«»:;,çÇæ
ÆŒœß&fiøØ/“”’]

KURSIV™

ITC Korinna Kursiv Regular

ITC now adds a valuable four to the "26 good reasons to use ITC Korinna" ...ITC Korinna Kursiv Regular, ITC Korinna Kursiv Bold, ITC Korinna Kursiv Extra Bold, and ITC Korinna Kursiv Heavy. These new faces correspond in weight to their upright counterparts and greatly expand the usefulness of this distinctive type family. Designer Ed Benguiat has faithfully retained the popular flavor of ITC Korinna in this significant new series.

ITC Korinna Kursiv may, of course, be used along with the upright to place emphasis on a particular word or short phrase in text, to give variety to footnotes, to denote foreign terms or the title of a book or newspaper, and for decorative purposes. But the Kursiv is often at its best when used to set a relatively short block of copy (or text), where it provides an intensified flavor of ITC Korinna without sacrificing legibility.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ITC Korinna Kursiv Bold

ITC now adds a valuable four to the "26 good reasons to use ITC Korinna" ...ITC Korinna Kursiv Regular, ITC Korinna Kursiv Bold, ITC Korinna Kursiv Extra Bold, and ITC Korinna Kursiv Heavy. These new faces correspond in weight to their upright counterparts and greatly expand the usefulness of this distinctive type family. Designer Ed Benguiat has faithfully retained the popular flavor of ITC Korinna in this significant new series.

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where it provides an intensified flavor of ITC Korinna without sacrificing legibility.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ITC Korinna Kursiv Extra Bold

ITC now adds a valuable four to the "26 good reasons to use ITC Korinna" ...ITC Korinna Kursiv Regular, ITC Korinna Kursiv Bold, ITC Korinna Kursiv Extra Bold, and ITC Korinna Kursiv Heavy. These new faces correspond in weight to their upright counterparts and greatly expand the usefulness of this distinctive type family. Designer Ed Benguiat has faithfully retained the popular flavor of ITC Korinna in this significant new series.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

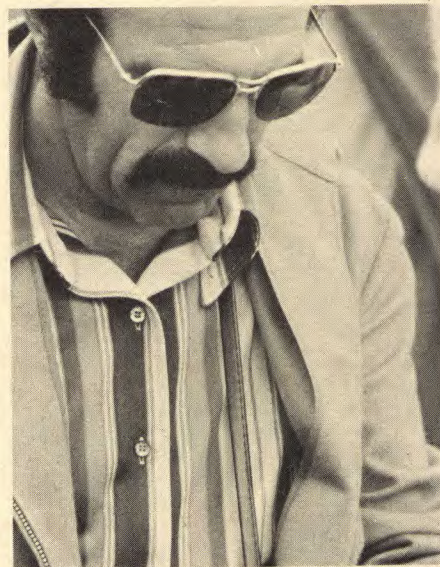
ITC Korinna Kursiv Heavy

ITC now adds a valuable four to the "26 good reasons to use ITC Korinna" ...ITC Korinna Kursiv Regular, ITC Korinna Kursiv Bold, ITC Korinna Kursiv Extra Bold, and ITC Korinna Kursiv Heavy. These new faces correspond in weight to their upright counterparts and greatly expand the usefulness of this distinctive type family. Designer Ed Benguiat has faith-

fully retained the popular flavor of ITC Korinna in this significant new series.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890



ED BENGUIAT

Dian Friedman

She's come
a long way,
baby, from
cheerleader
at Sewanhaka
High to the
Virginia Slims
Tennis Tour.



Dian Friedman is the last person in the world you would expect to find in the men's locker room at Madison Square Garden. And yet that is just where you're likely to find this stunning, impeccably

dressed young woman, busily engaged in sketching outstanding sports figures.

An artist of the first rank, Dian is primarily interested in the drawing and mechanics of the human body as a manifestation of underlying emotional content expressed through vigorous physical movement. She had her first one-woman show at New York City's York Gallery in 1965, in 1971 her painting "The Horse Race" was hung on the walls of the Museum of Modern Art and, earlier this year, her exhibition of painted drawings and frescoes at New York's Bodley Gallery was enthusiastically received by both press and public. Her work has included assignments for such leading corporate clients as, among others, Sports Illustrated, IBM, Bloomingdale's, NBC, Doubleday, Colgate, and The Metropolitan Opera. Currently, she is doing the illustrations for this publication's "ProFiles" series while completing a commission from Virginia Slims for its "Landmark Series," thirteen paintings, of which seven are shown here, portraying the drama and excitement of the women's professional tennis tour. These paintings, a "stroboscopic" sequence of the full forehand swing from lead-in to follow through, were designed so that each individual female figure can stand alone but, when seen together, represent the intrinsic "spirit of tennis." Other than the first one, each painting follows directly where the other left off to visualize in its entirety the complete forehand swing, while subliminally showing women in the sports world as they truly are—athletic without loss of essential femininity, replacing the "jock" image with the real one of appeal and sensuality.

In an upcoming series on the male of the species, Dian will be presenting a more discerning view of men's sports, perceptively scratching the familiar "macho" surface to reveal beneath the true esthetics, the ballet-like grace and agility of the male athlete—combining the academic and classical objectivity of a viewer with the responses and attitudes inherent in women.

From cheerleader to Virginia Slims and who knows where she may turn up next: the men's locker room at the Astrodome? the tack room at Churchill Downs? the pit stops at the Indianapolis Raceway? Dian Friedman's come a long way.



Something from Everybody for U&Ic

In a recent editorial we asked people to write Congress re copyright protection of new typeface designs and to send us copies of their letters for possible inclusion in U&Ic. Here are the first returns.

Atype lettering service
 955 Glamis Avenue
 San Antonio, Texas 78223
 25 April 1977

Hon. *John Tower* Stellar to
 United States Senator
 Senate Office Building
 Washington, D.C. 20510

Dear Senator Tower:
 The above address form is a gross example of poor taste. Used in other forms it might also prove to be an example of forgery. In the world of graphic design it has represented "legal theft." Such "similar to"-ism has been prevalent in the printing and graphics trades in the copying and offering for sale of another person's creative work.

I am writing to you, as my Senatorial representative, asking that you give critical consideration to copyright protection for the design of new typefaces, designs, and artistic creations. Subcommittees are now looking into such legislative issues--the House Subcommittee on Civil Liberties and Administration of Justice has earmarked this item as "the Pattison amendment."

Addition of a small "similar to" to art work of another is no less than theft and it is certainly a shoddy practice. It has served to block creative effort by many artists who would rather not produce than have their work stolen. Let's put an end to "similar to"-ism in 1977.

Most sincerely,
John P. Hanley
 John P. Hanley

Philip J. Haynes Advertising & Graphic Design

April 18, 1977
 Subcommittee on Courts, Civil Liberties and Administration
 of Justice of the Committee on the Judiciary,
 House of Representatives

Hon. M. Caldwell Butler
 Cannon House Office Building
 Room 409
 Washington, DC 20515

Dear Sir:
 I am sure it would be most discouraging if, after campaigning and winning a seat in Congress, anyone who closely resembled you was granted the right to assume a portion of your position, power, and salary. But, such is the case for those artists who spend years designing a typeface, only to see it copied and sold without any compensation for their expertise and hard work.

Please give the matter of typeface design protection your earnest attention in this session of Congress. I favor the Pattison amendment which offers a limited term of protection and provides mandatory cross licensing of new typeface designs and their names so that new faces would be available to the entire market.

Thank you very much.
 Sincerely,
Philip J. Haynes
 Philip J. Haynes

Twenty Eight Thirty Napier Avenue Macon, Georgia 31204 912/7463729

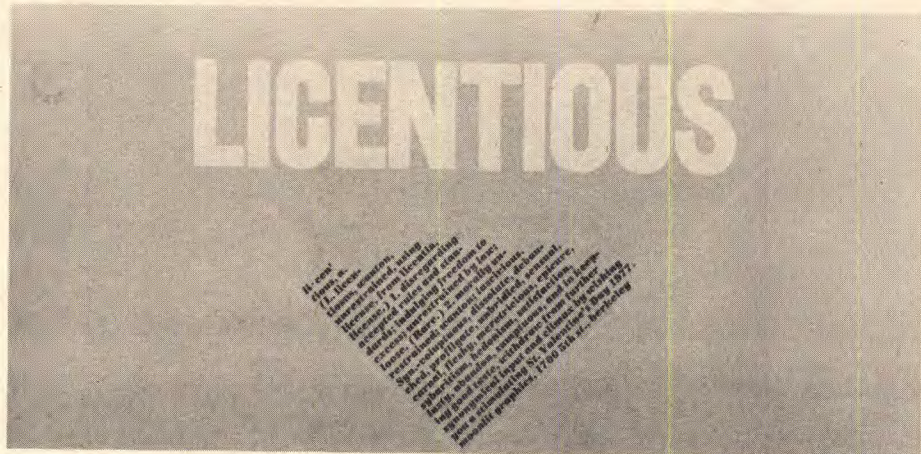
Hon. Robert W. Kastenmeier, Chairman
 Rayburn House Office Bldg.
 Room 2212
 Washington, D. C. 20515

Dear Sir:
 I am concerned with the protection of original typeface designs. I strongly favor the acceptance of the Pattison amendment offering a limited term of protection and provided mandatory cross licensing of new designs and their names so that new faces would be available to the entire market.

As a visual print designer, I am concerned with the growth of original typefaces. Since I design all college publications, distinctive typeface is particularly helpful in enhancing an inexpensive publication. Typeface piracy is stifling the creation of original typefaces that would be extremely helpful to non-profit educational institutions and small business.

I trust that you will consider the Pattison amendment carefully and realize its great importance to all branches of the publications field.

Sincerely yours,
Thyra S. Marshall
 Thyra S. Marshall
 Coordinator of Public Relations
 and Publications

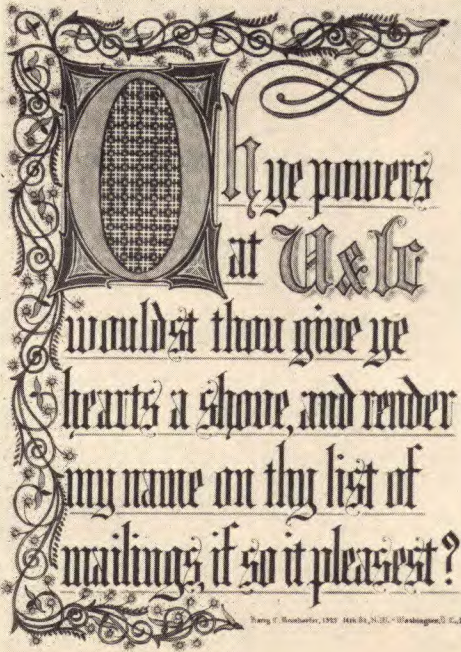


Something

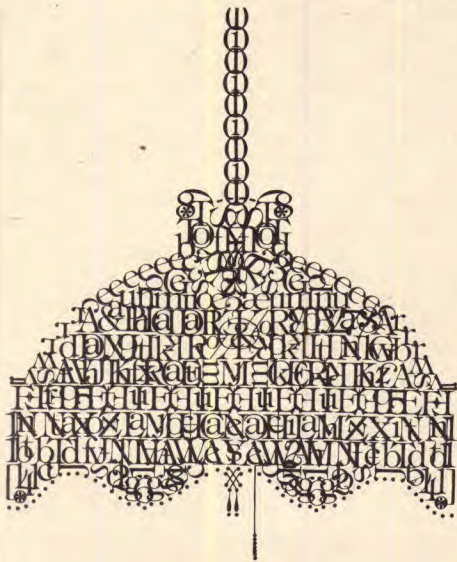
AN ERRATIC SERIES OF VISUAL THOUGHTS



FROM JOHN LANGDON
 106 S. MARION AVE. WENONAH, N.J. 08090 (609) 468-2777



To inform and/or clarify:
 The above was engrossed and illuminated on sheepskin from England, with gold from France and ink from China. The artist was imported from Germany.



TIFFANY LIGHT
 This self-explanatory graphic was sent to us by David Works who is a graduating student at Pratt Institute. L. C. Tiffany is smiling in his grave over this obvious but delightful typographic pun.



T&I/O.

S&MM

SALES & MARKETING MANAGEMENT

We want to thank T&I/O and S&MM for their obvious appreciation of U&Ic. As the saying goes: Imitation is the sincerest form of flattery. If there's anything else we can do for our enthusiastic readers, please go right ahead. Feel free. Good luck. And keep your eye on the FBI.



U&Ic
 Please put me:
 Judith A. Moldenhauer
 (Student)
 33 Lathrop Street
 Madison, Wisconsin 53705
 on your mailing list.....!

THANK YOU FOR YOUR REQUEST TO BE PLACED ON OUR MAILING LIST FOR U&Ic. IN ORDER TO RECEIVE THE NEXT ISSUE OF U&Ic, PLEASE COMPLETE THIS FORM AND MAIL TO U&Ic SUBSCRIPTIONS, 216 EAST 45 STREET, NEW YORK, N.Y. 10017.

DAVID MELLON
ART DIRECTOR
KSCI TV 18
1950 Cotner Ave LA, Ca. 90025

BUSINESS CLASSIFICATION

- (a) Printer (Commercial, News, etc.)
- (b) Typesetting, Compositing
- (c) Advertising Agency, Art Studio, Design
- (d) Newspaper, Magazine
- (e) Book Publisher
- (f) Packaging
- (g) Industrial Printing (not for resale)
- (h) Education
- (i) Librarians
- (j) Government
- (k) Corporate advertising, design, promotion
- (l) Student
- (m) Other **TV station**

MY PRIMARY JOB FUNCTION IS:

- (a) Artist, Illustrator
- (b) Art Director, Creative Director
- (c) Designer, Artist
- (d) Type Director
- (e) Graphic Designer
- (f) Advertising Manager, Sales Promotion Manager
- (g) Production Manager
- (h) Printing Buyer, Purchasing Agent
- (i) Principal Officer
- (j) Other

NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION

- (1) 1-9
- (2) 10-19
- (3) 20-49
- (4) 50-99
- (5) 100-249
- (6) 250 and over

WORCESTER POLYTECHNIC INSTITUTE
Worcester Massachusetts 01609 (617) 753-1411

November 19, 1976

Mr. Herb Lubalin
c/o U&Ic
216 E 45th Street
New York, New York 10017

Dear Genius:

I gazed with interest (I'm certainly not prepared to say I read it) on U&Ic's two-page setting of James Joyce's last two sentences from *Ulysses*. The usual typographic information, however, was quite unsettling.

'Flyspeck Oldstyle (not an ITC typeface)'? I should think not! Careful examination reveals it to be none other than good old Linotype Baskerville.

Now certainly the name 'Flyspeck Oldstyle' is a good deal cuter than plain old Baskerville. But I'm really surprised at this type of distortion coming from ITC and U&Ic of all people—you who are so sensitive (and militant) about proper identification, credits, royalty payments, etc. when one of your own typefaces is involved. But the principle of the thing isn't changed just because ITC doesn't get their two cents out of it.

Well then, on to your next failing: 'The point size escapes us. We suggest the use of a magnifying glass.' All right, I used a glass, one with a calibrated reticle, and measured the damn thing. Your 'Flyspeck' I is 0.90 mm high, whereas a 12-point Baskerville I is 2.70 mm high. Arithmetic gives us the size as 4 point. Further measurement discloses that there is an extra 1/3 point of leading between lines, and the measure is 9 picas. Curiouser and Curiouser. 4 on 4+1/3 X 9.71! Sort of like 12 on 13 x 27, all cut to one-third of the original size.

Com on, folks, 'fess up. Didn't you really just stat the book pages down to size and not even bother to do your homework?

Sincerely yours,
Russell Kay
Director of Publications

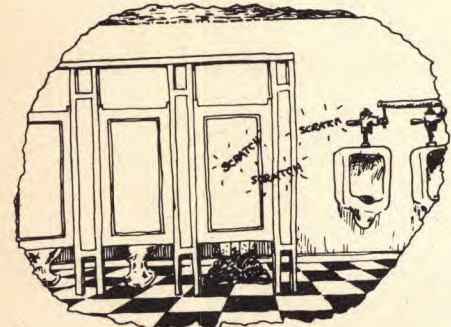
RK:ae

P.S. Quibbles aside, I think U&Ic are both really neat. Keep up the good work.

P.P.S. Please add the enclosed name to your mailing list.



EDWARD LEEK
ILLUSTRATOR
217 PRINCETON S.E.
APT. #2
ALBUQUERQUE, N.M.
87106



DEAR SIRS:
DUE TO CIRCUMSTANCES BEYOND MY REACH CONTROL I FIND MYSELF BEING COMPELLED TO ASK FOR A FREE SUBSCRIPTION TO THE U&Ic. I REALLY NEED YOUR PAPER!

HURRIEDLY,
CHAS. D. McPHEARSON
806 HAWTHORNE AVE.
FRANKFORT, N. 46041

PROOF: RETURN TO ADVERTISING BUREAU.

FOR THIS GREAT READ IS WORTH IT

THESE NEWS SHOULD BE ON YOUR OWN!

PRINTED STRIPED KEYS SEE ME TO

The Greatest!

Photo-Drawn - Turnmy/Photo-Vision/Globe-Singer/Ornstein-Grim-Tiger

February 8, 1977

U&Ic:

At the beginning of the summer of '76, I quit my job at Stamford Typesetting, in order to go back to school. As it turned out, school wasn't what I wanted, and I returned to work. But when I left, I wanted to give my fellow workers something to remember me by, and I wrote the enclosed poem. It is composed, for the most part, of typefaces available at STC in hot type, and some of the phototype faces. I think that it is the sort of material that your publication is interested in, from what I have read of it.

I hope you like it; it was a pleasure putting it together.

Sincerely,
Suzzy Solomon
Suzzy Solomon

A TYPOGRAPHICAL affair

A Century's wash - @

Caslon, his Old Face Heavy, sat at the bar,
Asked for his STANDARD drink, and suddenly swore:
"Something is stuck in my **Craw, Clarendon!**" he yelled.
"Nothing I can do," said the **Latin, Wide**-eyed,
"to help."

Caslon, Antique, @, English bones creaking,
Took a long swallow, and sat there thinking...

Oh, for those OPEN ROMAN CAPITALS!
When I was a Bookman with Swash,
When I roamed through VERONA and CALEDONIA,
STENCILING on hearts my love's melancholia;
When my **Horline** was lower
And WINTERs were warmer.

My fame was STELLAR, I must admit—
But once, I recall, my **Pim's** hearted she smit.
Venus, Extrabold, Extended her hand,
And I yearned for it, like **Columbus** for land.

I saw her at the **GENCOS**, across the room
Buying a Souvenir Lighter, and then, quite soon,
Harry Obese Squeezed Harry, then,

And pointed out her **Demphic** limbs,
Her Chisel ed **ONYX** eyes, her **Radiant, Heavy** mouth,
She wore a **Whitin Black** dress, and a sulky pout.

I **Bashed** against her, just as he did,
And said, "You've got such an **OPEN FACE**.
Are you a **LIBRA**, kid?"
"No, I," she replied, "am **BEZINN**."

My rival sidled over, and with a **GRUESOME** leer,
Said, "How odd, so am I, my dear."
I pulled him into the awning's **UMBRA**
And challenged him in a voice like thunder:
"We'll play a game, you lecherous sinner—
Whoever gets the **Eight Ball** in, **Windsor!**"

I took the game, with resounding **IMPACT**—
I then took her arm, learning her name was **Gerry**,
And asked if there might be any-
Thing she desired.

She wanted a new dress, but I extolled
The one she was wearing as **Roudy, Bold**.
She said, "What **have** you been reading,
Avant Garde Gothic Book s?
The word is **GAUDY**—I meet nothing but schnooks!"

I tried to make good, and sought a tender look,
But she wanted to wander down **Broadway**.
What could I do? A Wander we took.

Passing the **Friz Quadrata**, we thought we'd stop in;
Catch the **Moore Combo**, and drink some gin.
But these were Times Roman, if you recall,
And the people in there were having a ball!

I tried to keep her outside talking
And proposed to her, quickly walking—
I asked her to be mine, for we'd make
A good team, a **Permanent Headline** with lower case.

She ignored me, kept insisting to see
The action inside and she soon left me.

She became **Tiffany Heavy**, the well-known dancer,
And I drowned my sorrows in vodka and Lancers.
She made a New Caslon of me for awhile,
But I learned the hard way, and can say with a smile:

If **Gerry** wants, above all, to see,
Why then, if you want her, you must let **Genesee**.

East Ham Graphics

PAR AVION
ΑΕΡΟΠΟΡΙΚΕ

SPECIAL ATTENTION

Herb Lubalin
'Upper and Lower Case'
International Typeface Corporation
216 E 45th Street
New York
NY 10017

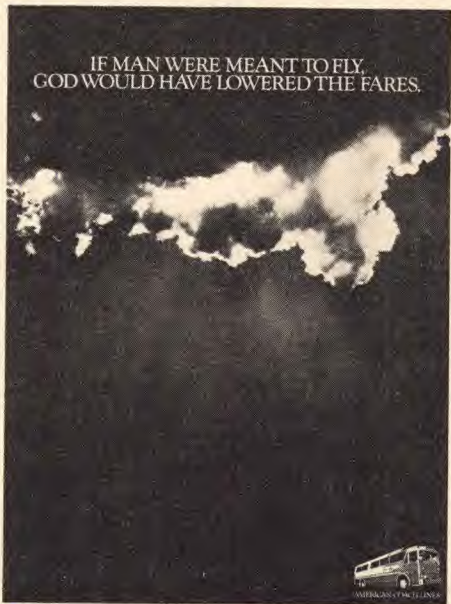
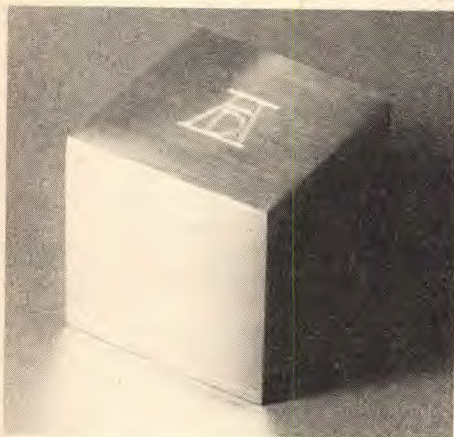
بالترتيب الجوي
BY AIR MAIL

PHOTOGRAPHICS

AUDIO VISUAL

typo graphics

THAT'S GOLD (& SILVER) IN THEM THAR HILLS.



THE CLUES THAT BROKE FIVE OF CHICAGO'S GREATEST CRIMES.

Who would suspect that the Chicago Tribune's Whispers column would be the key to solving the case of the...
 Although Mike Ryan's...
 It was the...
 The great...
GREAT CHICAGO CRIMES WITH HUGH HILL. TONIGHT AT 10 P.M. EYEWITNESS NEWS WIS-TV



41 FLAVORFUL YEARS

has a special flavor all its own.

1976
 41st Anniversary
 August 11, 1976



The Assassination of Martin Luther King Jr.

KING WAS A MAN OF GOD, NONVIOLENCE, AND CIVIL RIGHTS. HE WAS ALSO A MAN WITH MANY ENEMIES.

BY RON RIDENOUR

Martin Luther King Jr. whose leadership of the civil rights movement led to the 1964 Nobel Peace Prize, died on Memphis on April 4, 1968 at the age of 39. He was the victim of an assassin, who had aimed a rifle at King's head from the balcony...
 To many it was not surprising that the "father of the civil rights" would be killed by an assassin, but the shock was not a shock of assassination and more so...
 Martin Luther King was the 1964 Nobel Peace Prize...
 King's career as a religious leader...

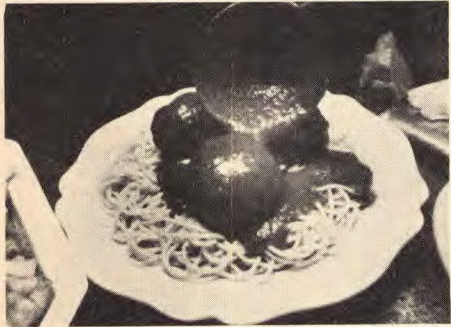
THIS ARTICLE WAS SET IN ITC KORINNA & ITC AVANT GARDE GOTHIC CONDENSED

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THIS ARTICLE WAS SET IN ITC KORINNA & ITC AVANT GARDE GOTHIC CONDENSED



And Distinctive Merit, too. As far back as anyone can remember, New York has always been taken for granted as the cultural capital of the arts—most especially, the graphic arts. No more. Increasingly, in recent years, the annual awards of the Art Directors Show have been going to out-of-town entries. Take this past year. Out of 26 Gold Medal awards, 11 went to participants outside New York; out of 43 Silvers, 16; and out of 55 Distinctive Merits, 21 were picked off by out-of-towners. While it is true that the majority of the best work still emanates from New York, it is by no means any longer a certainty. Great work is being done in Boston, in San Francisco, in Harrisburg, and you name it—as is evidenced by the representative sampling seen in this spread. And this is true not only of professionals, but of talented students as well. In short, “gold” is no longer the special province of New York. A mushrooming impressive lot of it is being dug up out in “them thar hills.”

GOLD AWARD WINNERS

Newspaper Advertising

1. Art Director: Gary Johns
Designer: Mike Eakin
Agency: N.W. Ayer, Chicago
Client: WLS-TV
2. Art Director/Designer: Jim Weller
Agency: Clinton E. Frank, Inc., San Francisco
Client: American Coach Lines

Magazine Advertising

3. Art Director/Designer: Harris Milligan
Agency: Luckie & Forney Inc., Birmingham
Client: Drennen Cadillac

Magazine Editorial

4. Art Directors: Robin & Heidi Rickabaugh
Designer: Robin Rickabaugh
Agency/Client: Oregon Rainbow, Inc., Portland

Promotion and Graphic Design

5. Art Director/Designer: Don Trousdell
Agency: Shoestring Studio, Syracuse
Client: Syracuse University, Div. of Summer Sessions
6. Art Director/Designer: Don Trousdell
Agency: Shoestring Studio, Syracuse
Client: Syracuse University, Comptroller's Office

Art and Illustration

7. Art Directors: Star Lohmeier, Kit Corrigan
Designers: Star Studios, Pete Lohmeier, Kit Corrigan
Agency/Client: Leo Burnett, Chicago
8. Art Director/Designer: Gordon Mortensen
Agency/Client: Sceptic Magazine, Santa Barbara

Television

9. Art Director: Roy Sandstrom
Agency: Leo Burnett, Chicago
Client: Diet Rite
10. Art Director: Roy Sandstrom
Agency: Leo Burnett, Chicago
Client: Diet Rite
11. Art Director/Designer: Frank Kirk
Agency: Needham, Harper & Steers, Los Angeles
Client: Craig Corp.

SILVER AWARD WINNERS

Newspaper Advertising

- Art Director: Sarah Macuga
Designer: Mark Goldstein
Agency: Earle Palmer Brown & Associates, Washington, D.C.
Client: Washington Post
- Art Directors/Designers: Ron Anderson, Tom McElligott
Agency: Bozell & Jacobs, Minneapolis
Client: Northwestern Bell
- Art Director: Tony Anthony
Designer: Chuck Clemens
Agency: Tucker Wayne & Company, Atlanta
Client: Trust Company Bank

Magazine Advertising

- Art Directors: Jerry Andelin, Bernie Vangrin,
Jerry Greenstein, Richard Shintaku
Agency: Botsford Ketchum Inc., San Francisco
Client: Yamaha International

Art Director: Paul Hagan
Agency: VanSant Dugdale, Baltimore
Client: Martin Marietta Corp.

Promotion and Graphic Design

Art Director: George Monagle
Designer: Michael Fountain
Agency: George Monagle/Graphic Productions, Ltd., Liverpool, N.Y.
Client: Carrier International Corp.

Art Director: Primo Angeli
Designers: Primo Angeli, Tandy Belew
Agency/Client: Primo Angeli Graphics, San Francisco

Art Director: Robert Burns
Designer: Jim Donohue
Agency: Burns, Cooper, Donohue, Fleming, Hynes Ltd., Toronto
Client: Dominion Bridge, Ltd.

Art Director: Roland Young
Designers: Ken Anderson, Phil Shima
Agency/Client: A&M Records, Hollywood

Art Director/Designer: Don Crum
Agency: Don Crum Graphic Design, Dallas
Client: Mr. & Mrs. Paul Finley
De Soto Tennis Association

Posters

Art Director/Designer: Bill Bartley
Agency: Doyle Dane Bernbach, Inc., Los Angeles
Client: American Airlines

Art Director/Designer: Joseph Sellars
Agency/Client: Dayton's Advertising, Minneapolis

Art and Illustration

Art Director/Designer: Pete Coutroulis
Agency: Clinton E. Frank, Inc., San Francisco
Client: K & S

Art Director/Designer: Heather Cooper
Agency/Client: Burns, Cooper, Donohue, Fleming, Hynes Ltd., Toronto

Art Director: Don Menell
Designer: Michael Brock
Agency/Client: Playboy Publications, Chicago,
Oui Magazine

Television

Art Directors: Wendy Weber, Tony Miceli, Bob Taylor
Agency: Needham, Harper & Steers, Chicago
Client: McDonald's Corp.

DISTINCTIVE MERIT AWARD WINNERS

Newspaper Advertising

Art Directors/Designers: Ron Anderson, Tom McElligott
Agency: Bozell & Jacobs, Minneapolis
Client: Northwestern Bell

Art Directors/Designers: Ron Anderson, Tom McElligott
Agency: Bozell & Jacobs, Minneapolis
Client: Northwestern Bell

Art Director/Designer: Karen Brown
Agency/Client: Dayton's Advertising, Minneapolis

Art Director/Designer: Leo Wright
Agency: Luckie & Forney, Inc., Birmingham
Client: Liberty National

Magazine Advertising

Art Director/Designer: Paul Collins

Agency: Hill, Holliday, Connors, Cosmopolis, Inc., Boston
Client: Acme Printing Company

Magazine Editorial

Art Directors: Robin Rickabaugh, Heidi Rickabaugh
Designers: Robin Rickabaugh, Terry Daline
Agency/Client: Oregon Rainbow, Inc., Portland

Art Director: David Moore
Designers: Thurman French, Patricia Gipple,
Thurman French, William McMillan
Agency: U.S. Information Agency, Washington, D.C.
Client: America Illustrated Magazine

Promotion and Graphic Design

Art Director/Designer: Bill Bonnell
Agency/Client: Container Corporation of America,
Chicago

Art Director: Lyle Metzdorf
Designers: Lyle Metzdorf, Richard Hess
Agency: Metzdorf Advertising, Houston
Client: Oceaneering International, Inc.

Art Director: Ron Sullivan, Stan Richards
Designer: Ron Sullivan
Agency: The Richards Group, Dallas
Client: Loma & Nettleton Mortgage Investors

Art Director/Designer: Mark Summerford
Agency: The Richards Group, Dallas
Client: Heritage Press

Art Director/Designer: Jann Church
Agency: Jann Church Graphic Design, Inc.,
Newport Beach, Calif.
Client: Greenhaus Growers

Art Director/Designer: Don Grimes
Agency: The Richards Group, Dallas
Client: Dr. Patrick Bell

Art Director/Designer: Mamoru Shimokochi
Agency: Mamoru Shimokochi, Los Angeles
Client: Good Shepherd Dental Laboratory

Art Director/Designer: Dave Epstein
Agency: Dave Epstein, Inc., Irvington-on-Hudson
Client: Design & Construct Associates

Posters

Art Director/Designer: Joseph Sellars
Agency/Client: Dayton's Advertising, Minneapolis

Art Director/Designer: Kerry Walsh
Agency: J. William Hinkle, Inc., Tulsa
Client: Penn Place Merchants Associates

Art Director: Neville Smith
Agency: Some Group Studio, Ottawa
Client: The Canada Council for the Arts

Books and Jackets

Art Director/Designer: Steve Renick
Agency/Client: Wadsworth Publishing Co., Inc.,
Belmont, Calif.

Art and Illustration

Art Director/Designer: Joseph Sellars
Agency/Client: Dayton's Advertising, Minneapolis

Television

Art Director: Mike Blatt
Agency: J. Walter Thompson, Los Angeles
Client: STP Corp.

“Persevere and Conquer” COLLECTING REWARDS OF MERIT



1886



1906, PHOTOGRAPH OF THE ENTIRE STUDENT BODY OF COLFAX PUBLIC SCHOOL NO. 2, RANGING IN AGE FROM 6 TO 12.

“Don’t be Tardy. Don’t be a Tattler. Don’t be a Meddler. Don’t be an Idler. Don’t Whisper. Don’t Communicate. Don’t annoy your teacher with useless questions. Always be kind to each other.”

So reads the imprint on an 1870’s school card given as a “Reward of Merit” by the teacher to a pupil.

Cards such as this were placed lovingly in albums, by recipients, there to remain for a hundred years or more, and today such humble ephemera, these tiny fragments of history, are being rediscovered by collectors.

I am one of those collectors. I dig into dusty bins at flea markets, or flip through pages of nineteenth-century novels in hope of discovering a single precious printed item which might have been forgotten there. More often than not, my search is rewarded. I began dipping into bins in my art student days. Today, twenty years later, I have 500 Rewards of Merit, and more than 15,000 other wonderful items of paper Americana.

A collection of Rewards of Merit offers a fantastic array of ornamental designs and fancy typefaces. The cards are rich with images of Indians and explorers, cupids and ships and animals and presidents. The designs are eclectic and quaint, reminding one of peasant art.

Reward certificates, hand-drawn, were known before 1800, but by 1815 printers were already in pursuit of the mass market. They began by printing woodcuts on delicate parchment which were to be hand-colored by the teacher. They usually bore the words “Reward of Merit” and were given for “diligence” or “good behavior.” Some charming examples say simply, “A Pleasant Boy” or “Have Merit, Try Harder.” Most cards have a place for the teacher to enter her own and the pupil’s name (in best Spencerian Script).

Few cards are dated, but one soon learns to arrange them chronologically according to the development of printmaking; black and white cuts or engravings, hand-tinted, 1815-1830; one color (usually sepia or blue) engravings, hand-tinted, 1830-1862; engraved cards with small chromolithograph pictures adhered to them, 1862-1878; lavish full-color chromolithographs, 1878-1890’s.

Except for a few special subjects, such as Kate Greenaway illustrations or Prang cards, chromolithographs after 1880 are not considered rare. Cards were being produced in such quantity during this period that collecting them was already a national pastime. But earlier items, ones cut from a page and colored and assembled by a teacher as personal keepsakes, are indeed worth collecting. They are “prints” as fine as any. Many bear the marks of American artisans. Some are so scarce that they may be defined as limited editions. In my estimation, early samples of mass production are invaluable to our history, and collecting them is much more than a passing fad. Already, the major museums are recognizing their value—opportunity awaits the passionate collector who is willing to seek them out.

© CAROL WALD



1823



1840



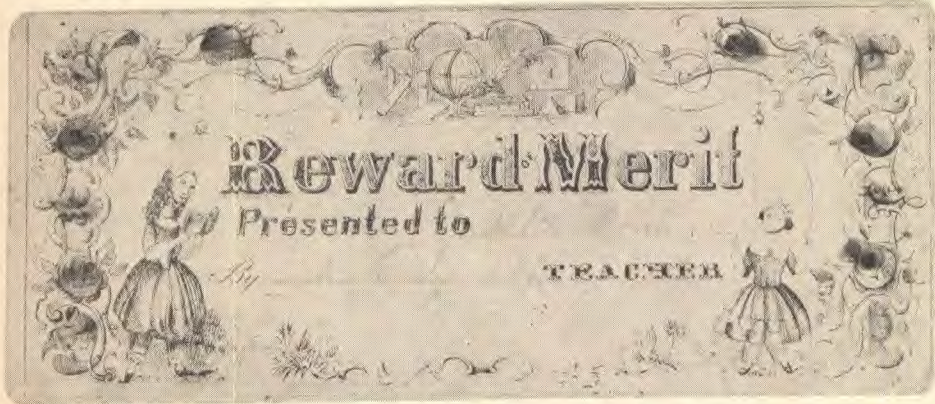
1826



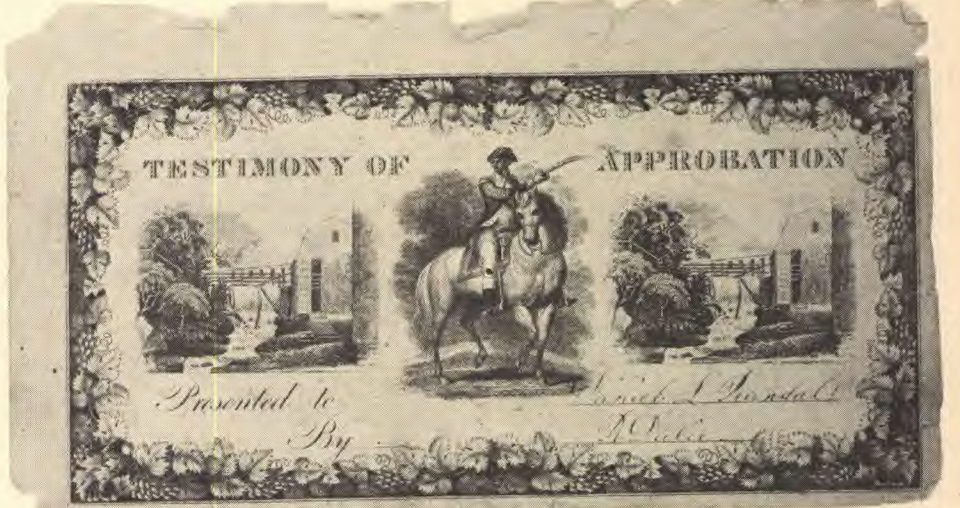
1830



1830



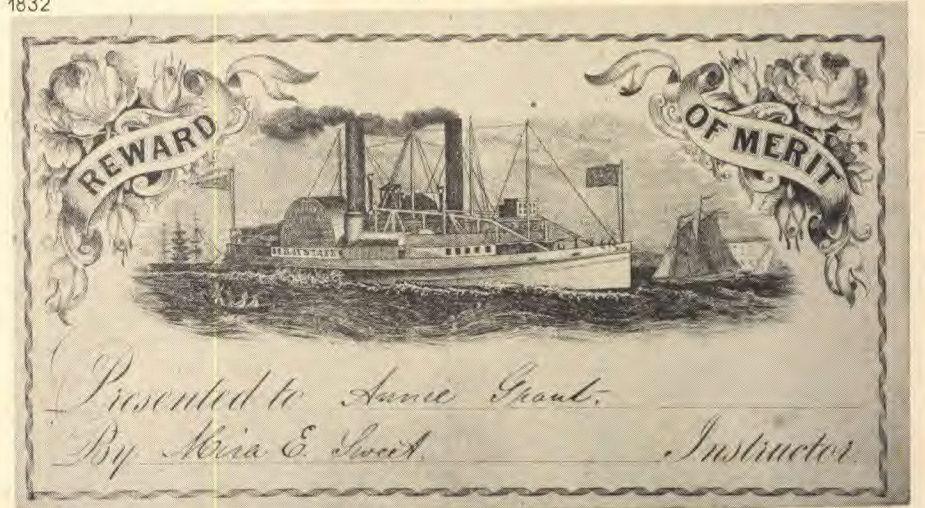
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1832



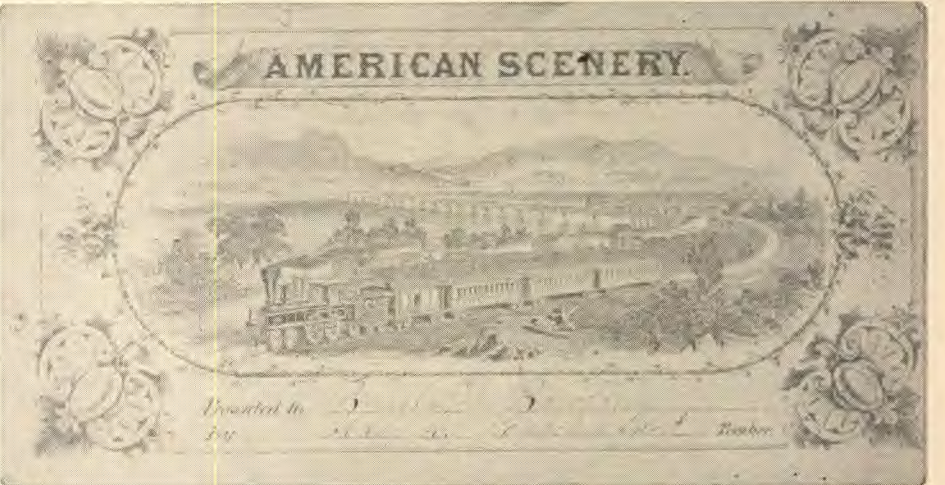
1844



1848



1858



1860



1863



1862



1856



1862



1871



1871



1869



1873



1872



1874



1874



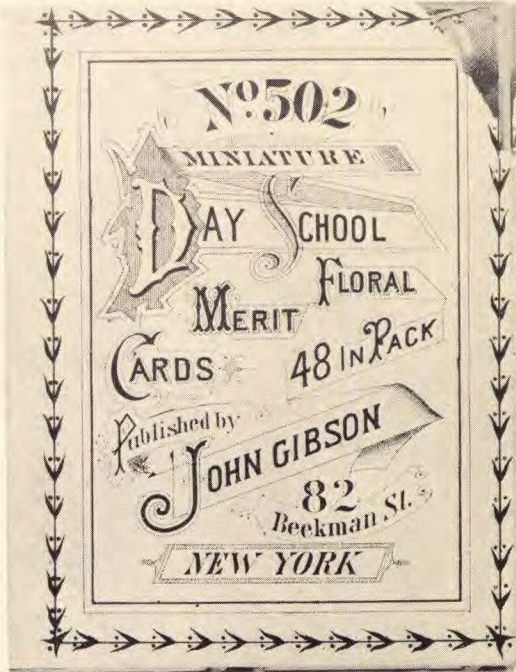
1875



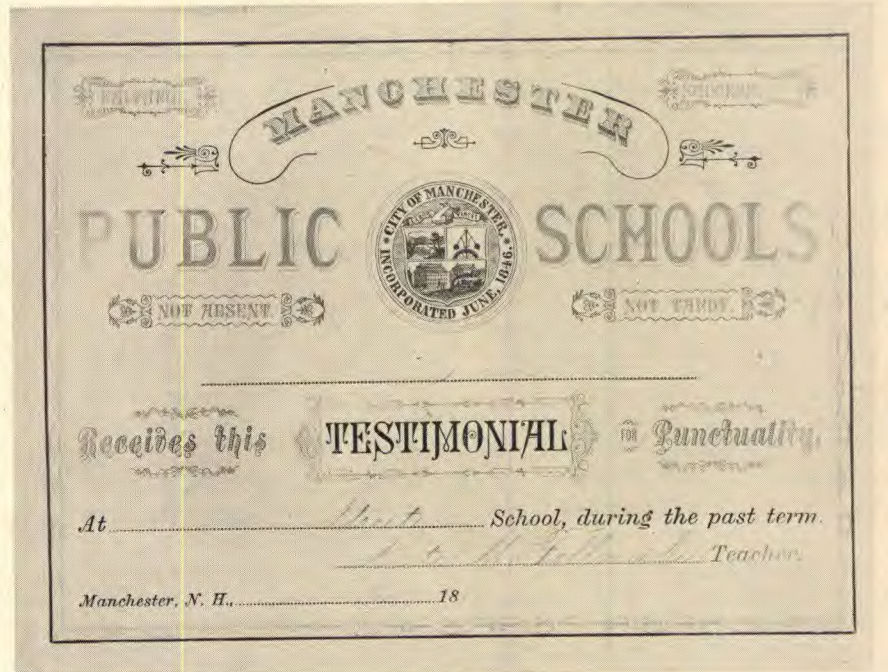
1876



1876



1880



1884



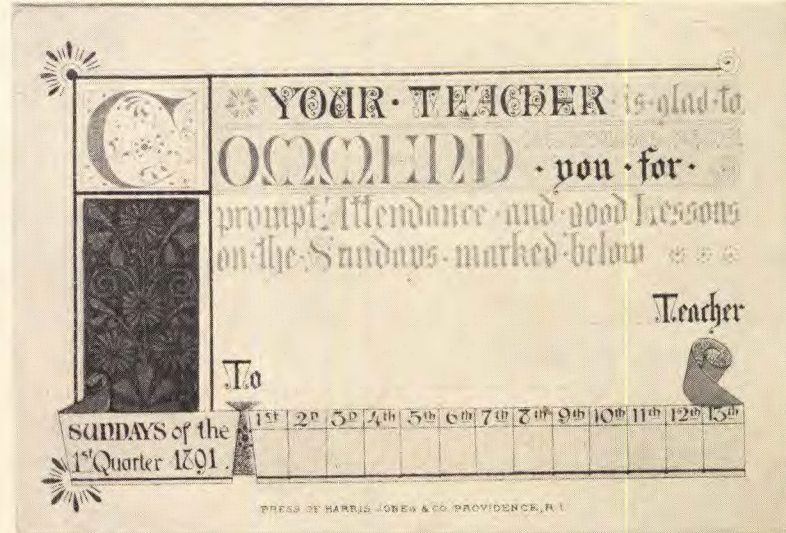
1880



1881, SET OF 4 REWARDS OF MERIT DESIGNED BY KATE GREENAWAY.



1886



1891



1910

This is the first in a series of articles by Carol Wald, who describes herself as having a passion for pictures. She has drawn pictures, non-stop, since age six. Covered her walls, profusely, with pictures since age eight. Collected pictorial artifacts since age ten. She is a painter who has had fourteen one-woman shows. Seven of her paintings are owned by major museums. Carol is an illustrator whose award-winning work has been in most major magazines. Her book, "Myth America, Picturing Women, 1865 to 1945" was published by Pantheon in 1975. It contains 1500 images from her own collection. And, she is delighted to share her love of pictures with the readers of U&Lc.

PATTERNS IN PACKAGING

There are those people, among whom this editor is a standout, who can somehow make nothing out of something; and then there are those gifted others who can make something out of nothing. Something wonderful.

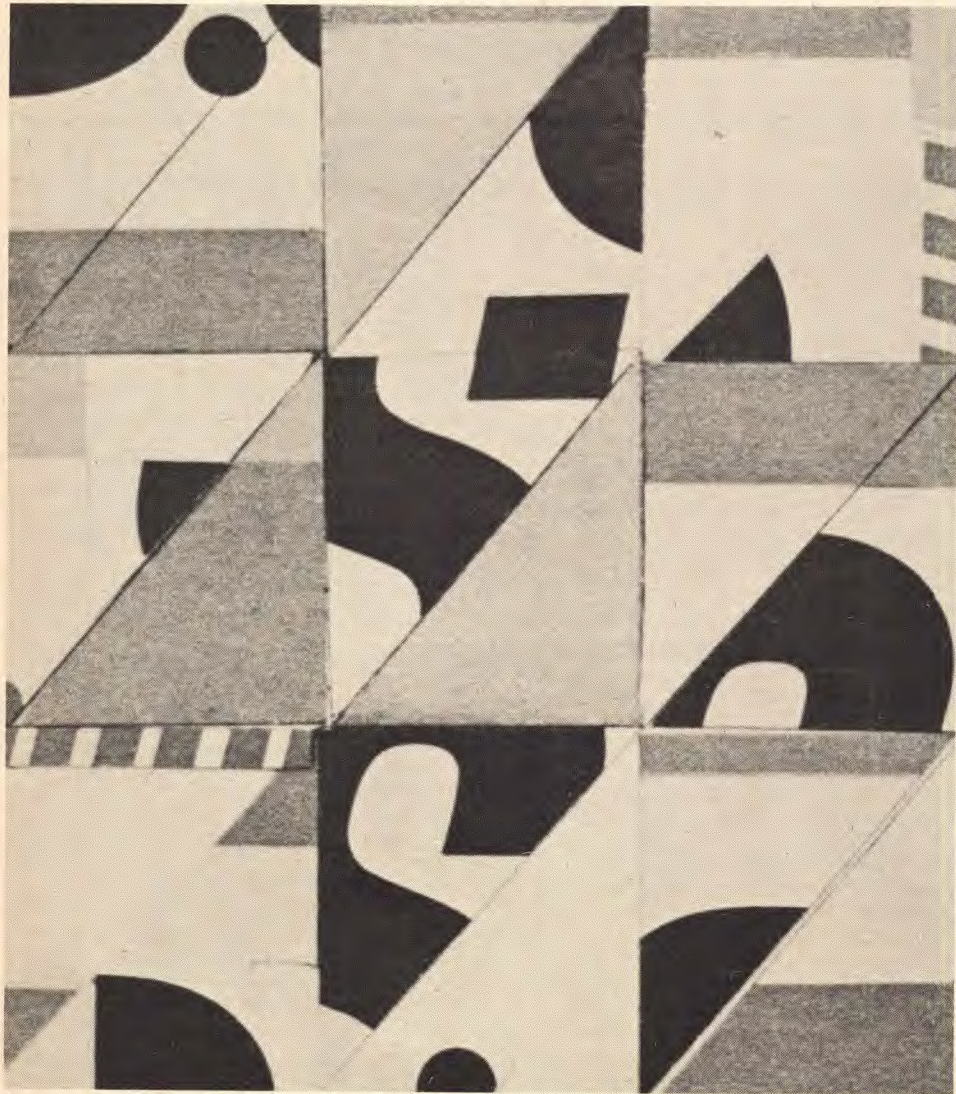
Included high among the latter is Robert Gale, an exceptional designer of graphics and collages. Gale has the inventive capability of restructuring such prosaic objects as commercial packages of soap, detergent, cereals, and the like and making them works of art such as those seen on these pages.

Gale is head of his own design firm with clients that include, among others: Bristol-Myers, Merrill Lynch, Arrow Shirts, Katz Television, and Best Foods. His work has appeared in several publications and has been on view in exhibitions ranging from the Art Directors Club Show to the American Institute of Graphic Arts Packaging Show to the Hallmark Gallery Symbol show.

According to Gale, his collages are collages with a slight difference.

Whereas most artists who use the technique also make the work an assemblage—gathering materials from different sources for variation in texture, form, and depth—all the materials Gale uses come from a single source for each collage.

While rearranging design elements one day, he was suddenly struck by "the resonances, the reminiscent aspect of each piece." He could still see elements of the original design, but he assumed this was because he was aware of the source material. When he showed the collages to a friend, however, he discovered that the same overpowering elements that made the packages such successful point-of-purchase vehicles in the first place persisted through the rearrangements for the casual observer as well. Sometimes they didn't know what they were looking at, but they responded nonetheless. In fact, says Gale, the packages are so strong that the graphic elements defy obliteration even when he makes a conscious effort to do so.



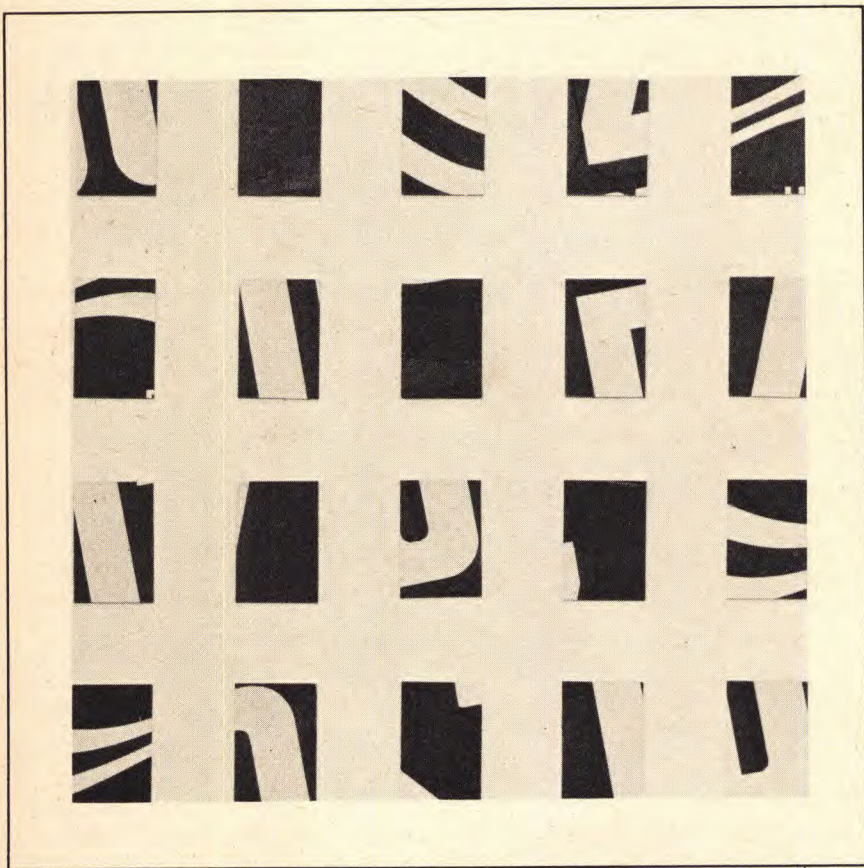
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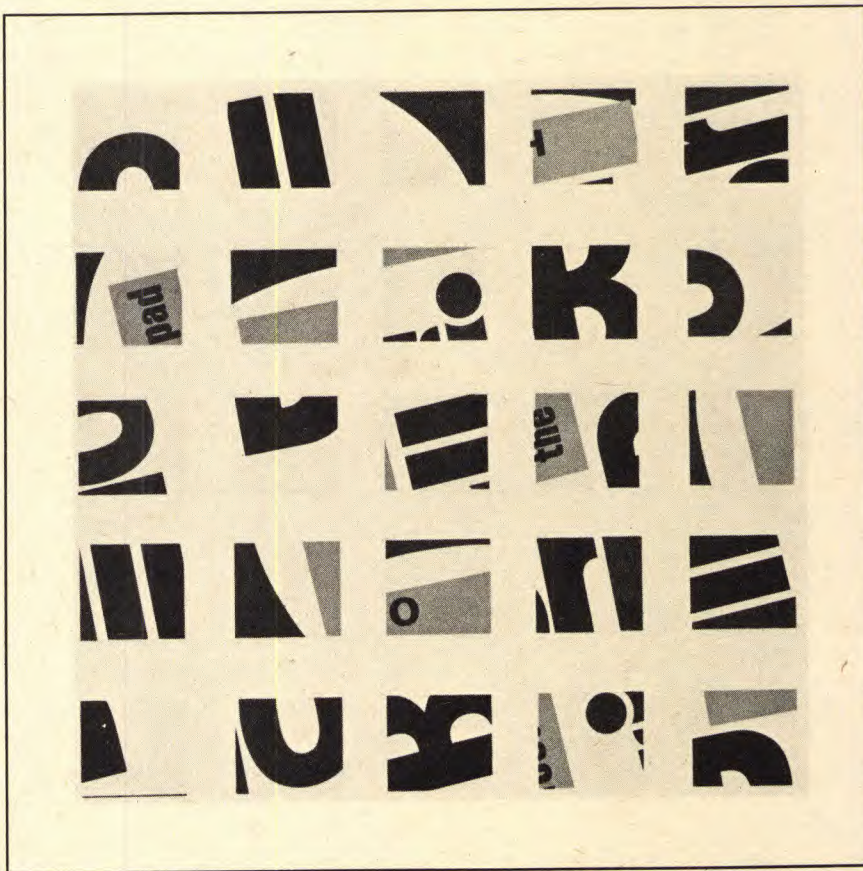
2



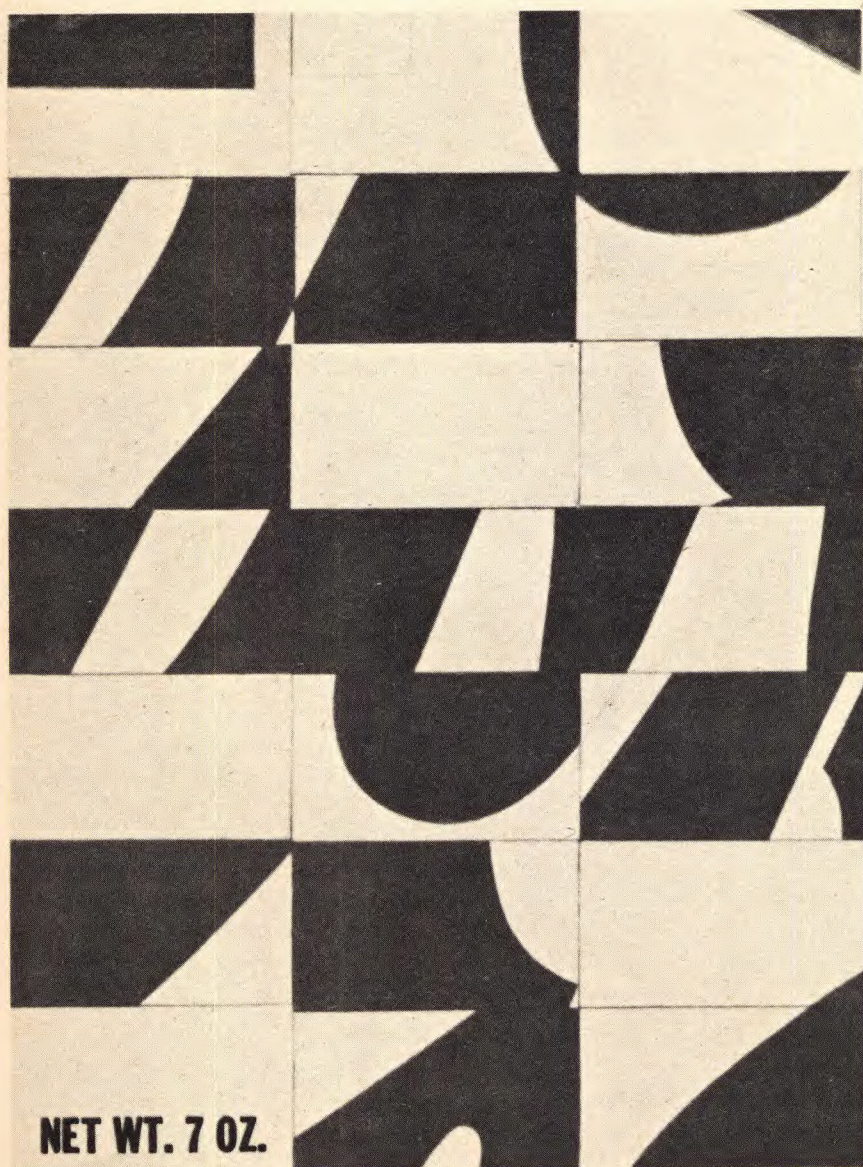
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4

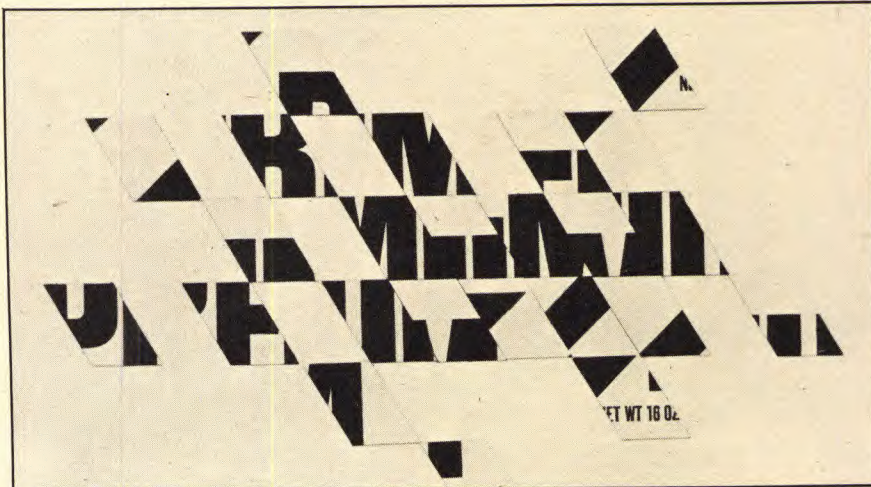


6



NET WT. 7 OZ.

5



7

The selections shown here are re-structured packages of **All**, **Brillo**, **Ritz Crackers**, **Duz**, **Premium Saltines**, **S.O.S.**, and **Kellogg's Special K**—not, of course, in that order. As a test of our readership's visual acuity, we invite you to put a brand name on each of the collages, then check against the correct labelling printed upside down at the lower right corner of the facing page.

In a trial run-through at the offices of U&Ic, it is only fair (if humiliating) to report that none of the editors except Herb Lubalin scored anything more than a flat zero. Herb got one out of seven right, which made us immediately suspect he was in cahoots with Bob Gale, although he stoutly denies it. In all events, see how you and your associates make out.

(7) NABISCO PREMIUM SALTINES
 (6) BRILLO SOAP PADS
 (5) KELLOGG'S SPECIAL K CEREAL
 (4) DUZ DETERGENT
 (3) ALL DETERGENT
 (2) RITZ CRACKERS
 (1) S.O.S. SOAP PADS

THIS ARTICLE WAS SET IN ITC ERAS



Something For Everybody From U&Ic

Lake Chargogagogmanchau

Just Plain Rubbish

Man has devised some rather exotic ways to make a living, and in many cases has come up with equally exotic words to identify these professions.

Thus, a **Puffer** is an auction booster; an **Abigail** is a lady's maid; a **Boniface** is an innkeeper; a **Tonsorialist** is a barber; a **Factotum** is a jack-of-all-trades; a **Grifter** is a carnival concessionaire; a **Costermonger** is a fruit peddler; and, most recently, a **Sanitation Engineer** is a garbageman.



Yea, Team!

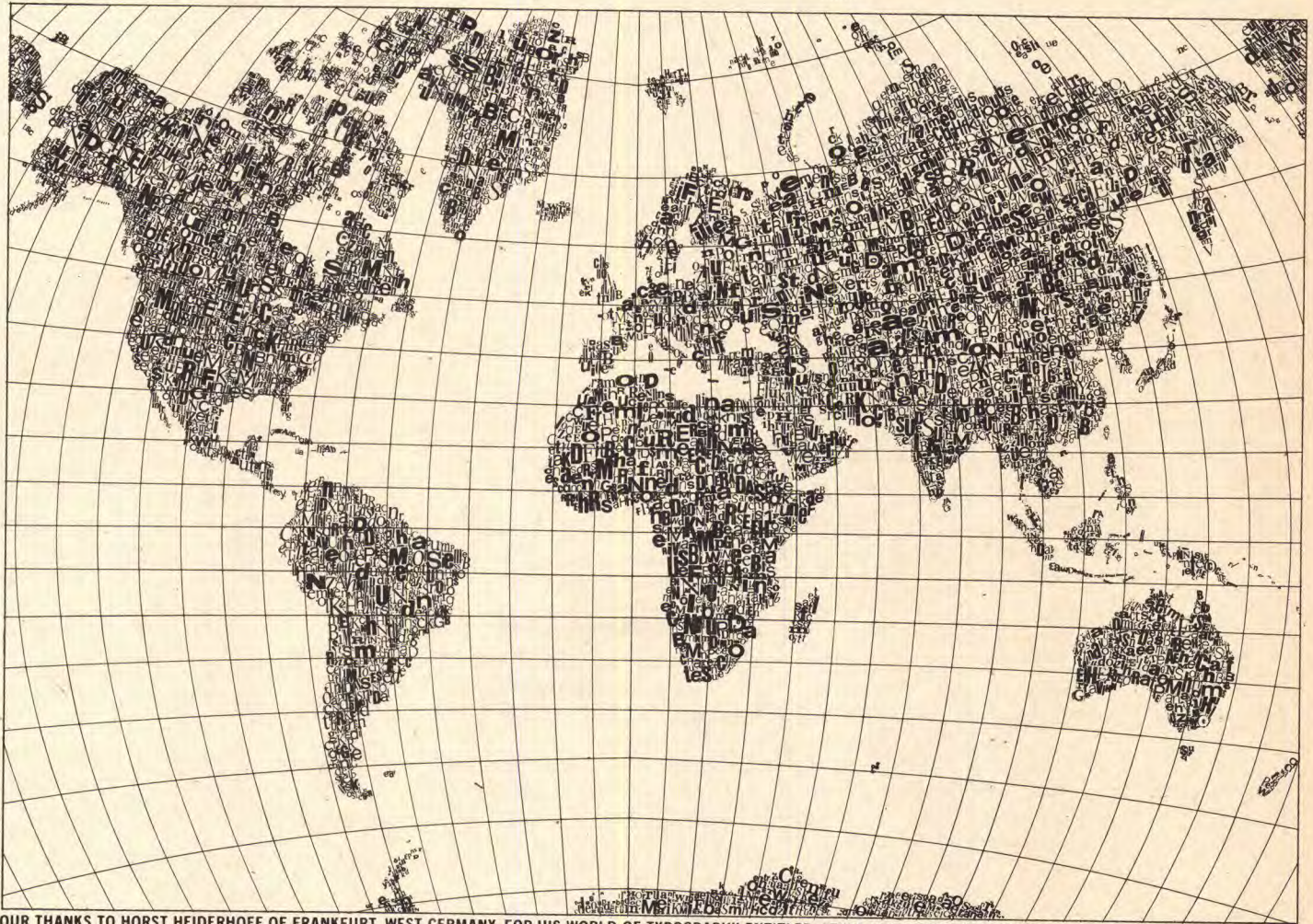
The **Pantheon de la Guerre**, a gigantic panorama of the first World War completed in 1918, was the work of 130 individual artists, the largest number of artists ever to work on a single picture.

The mammoth work—402 feet long and 45 feet high—contains battlefields, flags, monuments, and the life-sized portraits of 6,000 war heroes.



No Peanuts for W.W.

In case you've forgotten: the face of Woodrow Wilson adorns the U.S. Treasury's \$100,000 note. And, of course, Salmon Portland Chase appears on the popular \$10,000 bill. Who?



OUR THANKS TO HORST HEIDERHOFF OF FRANKFURT, WEST GERMANY, FOR HIS WORLD OF TYPOGRAPHY ENTITLED: "TYPE IS A MEANS OF COMMUNICATION AND KNOWS NO FRONTIERS."



The longest-named lake in the world is near Webster, Massachusetts; it is known locally (for good reason) as "The Lake." The name, of Indian origin, means "You fish on your side, we fish on our side, nobody fishes in the middle."



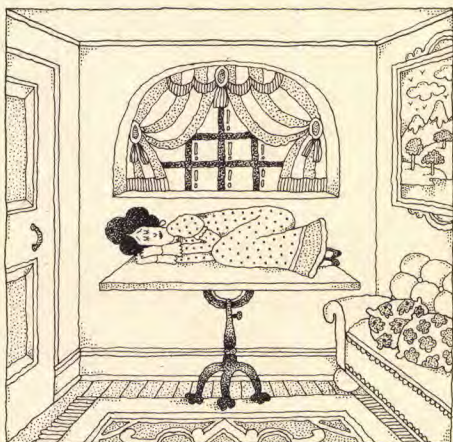
gagogchaubunagungamaug.

Small Fortune

Mrs. Pemberton, a 16th-century painting by Hans Holbein, brought \$30,000 in a 1935 auction. The round portrait is only two inches in diameter.



ACTUAL SIZE



Drawing Room

Art Directors take note!

The term has nothing whatever to do with drawing board or sketching. The word **Drawing** is actually a shortening of **Withdrawing**—for this was the room to which guests "withdrew."

A few weeks ago I sat in on a Sunday morning service at the Bethel A.M.E. Church in Harlem, New York City. I had the good fortune to listen to a mini-sermon by Ida A. Thomas, a long-time member of the Bethel Congregation and a lady who knows her bible from Adam to Zachariah. She imparted the following information, which did absolutely nothing for my soul, but added considerably to the body of trivia I have amassed over the years.

The Bible contains 3,566,480 letters and 810,697 words; 31,175 verses, 1,189 chapters; it has 66 books. The longest chapter is the 119th Psalm. The shortest chapter, the 117th Psalm, is also the middle chapter. The middle verse is the 8th of the 118th Psalm.

The longest name is in the 8th chapter of Isaiah. The word **and** occurs 46,627 times; the word **Lord** occurs 1,855 times. The 37th chapter of Isaiah and the 19th chapter of the 2nd Book of Kings are exactly alike.

The longest verse is the 9th verse of the 8th chapter of Esther. The shortest verse is the 35th verse of the 11th chapter of John. The finest piece of reading is the 26th chapter of Acts. The name of God is not mentioned in the Book of Esther. The Bible contains **knowledge, wisdom, holiness and love**. God may not give us an easy Journey to the Promised Land, but He will guarantee us a safe one.

Who Needs Typography?

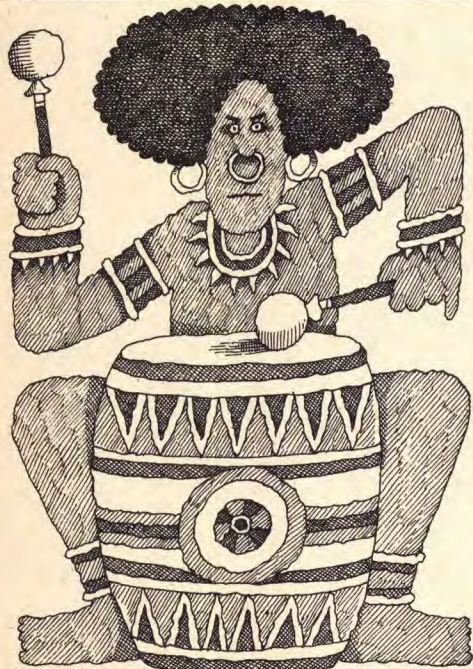
Over 65 percent of the world's population goes through the day without ever coming in contact with a newspaper, radio, television, a telephone.

And we thought everybody read U&I!

Another U&Ic First

The first book manuscript in the United States to be written with a typewriter was The Adventures of Tom Sawyer by Mark Twain.

It was typed on a Remington in 1875, but Twain didn't publicize that he had used the typewriter for fear he would be questioned about the operation of the machine!



Umen!



GREAT "POMP" & MUCH "ADO"

Anthony Burgess calls it a "\$200 Million Erector Set." Hilton Kramer calls it the "new arts culture palace." Affronted Parisians call it an "oil refinery," a "boiler factory," a "nothing," and a number of other things, most of them unprintable.

This is the Centre National d'Art et de Culture Georges Pompidou, more familiarly known as the Beaubourg Center—France's bold bid to regain artistic leadership from New York. Whatever one thinks of it, it represents a major effort by both the French government and the French art world to attain, as before, a position of hegemony. This means providing not only new facilities on a massive scale, but also attracting the talent, the money, and the public—especially the international public—without which such an effort is doomed.

There are two opposing camps on the issue. The first camp flatly believes the structure reflects an age of striking architectural genius. The second camp (which is across the lake and has a much better volleyball team) complains that it violates the traditional essence of their beloved city.

So who's right?

One thing is certain. The Center is the biggest effort ever to force Parisians into their mythic role of the children of light. When you first see the building, you are sure you are looking at work under construction. You're not. What looks like scaffolding is, in fact, the actual facade—an amalgam of monumental crisscrosses of steel pipes, glass, bare ribs, tubes, and ships' funnels—a gigantic loft space, unencumbered by columns and even by staircases. A facade without a precise character, conceived like a kaleidoscopic superscreen for luminous projection, lighting up and going here and there like a mosaic of the pleasure of an unmanageable computer.

There is a grandeur within, however. There are vast tracks of space for the city's first major public library, for innumerable works of art, cinemas, a colossal information center, a department of what is called Industrial Creation, a music center directed by Pierre Boulez. There are sub-Babylonian hanging gardens, bars where people may talk over wine and alcohol (the only way to talk art) and, of course, a restaurant grande luxe.

The culture palace, created by the prize-winning team of Renzo Piano and Richard Rogers, is known as Beautiful Borough (Beaubourg) after the ironical name given to the old slum area. It sits on the Right Bank of the Seine, north of the Hotel de Ville, east of Les Halles, and separated from that venerable quarter by the Boulevard de Sebastopol. The average uninformed Parisian believes it to be a blight on the neighborhood, that the great old market Les Halles was pulled down to accommodate the new temple of nonesulent art and they reasonably, or unreasonably, resent this. It seems to

them like an official subversion of long-time values. The almost volatile grumbling is, moreover, only one aspect of the public's distrust of the venture. There is a natural suspicion of the state, a conviction that the "good life" belongs to the private sector, a blasé refusal to be impressed, a typical Parisian apathy. They might be happier if the venture were dedicated to Mao as the "supreme museological instance of the imagination of the late capitalistic era." Enthusiasm is something you give to a Jerry Lewis season on the TV.

Still, no matter how one looks at it, the monument is impressive—revealing an airy strength and vitality, that are striking. It has four main departments: the vast library, a section devoted to the visual arts (which is, in sheer spatial terms, the largest museum in the world), an industrial design center, and—somewhat cut off from the others and destined certainly to be autonomous and possibly eccentric—the Institute for Acoustical and Musical Research Coordination, under Pierre Boulez. It is **big** and can accommodate a virtual endless flow of visitors each day.

The theme of the Beaubourg is transformation. Transformation of internal space, transformation of products in an increasingly industrialized and commercialized culture—an attempt technically to vary the relationships between public and performance, to produce a universal, commercial, and technical theater of the mind and body. People and groups will be able to plug themselves in for various activities, literally. Or they can come to watch painters and sculptors working. Let other museums collect vast quantities of old art. Let living artists come to us!

As for the cost of this "gigantesque palais de la culture," even the Minister of Culture has expressed alarm. Total expenditure on the project is, to date, about 200 million dollars. It was conceived in a time of national financial euphoria, and that season of **vaches grasses**, or fat cows, is over. What began as a "national folly" has ended up as—well, your opinion is as good as ours.

Views throughout the city are predictably mixed, and it is worthwhile to quote from a letter of protest signed by a large number of artists:

"We writers, painters, sculptors, architects, all passionately concerned with that spirit of beauty which, till now, had been preserved intact in Paris, wish to protest with all possible indignation, in the name of the traduced taste of France, now menaced and threatened, against the erection in the very heart of our capital, of this useless monster..."

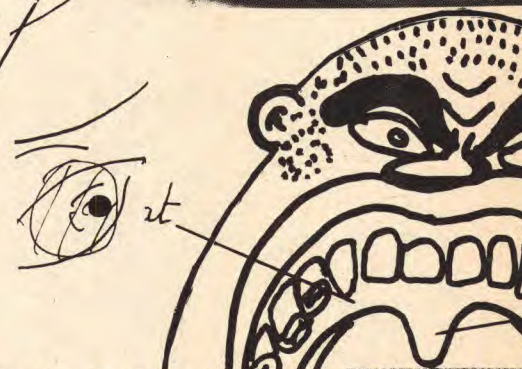
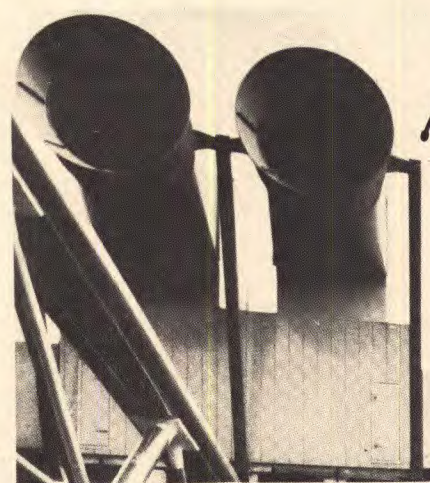
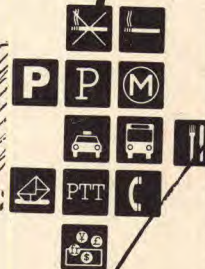
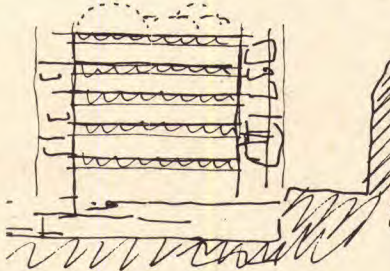
That was not Beaubourg they are talking about, but the Eiffel Tower. And where would Paris be without that "monster"?

A national creation now has to serve something bigger than the nation. Whether Beaubourg (following Andre Malraux' creed) helps all men to be "redeemed through art" remains to be seen. Beaubourg seems to be trying to pull Paris away from the city so many of us go there for. Those who approve will be satisfied; those who don't will yield, after a proper show of resistance. How far will the institution that the metal monster houses raise the serious question of the relationship of the artist to the state? Can a painter or composer accept government patronage and ride a wet bicycle over canvas or produce a seven-minute electronic scream called "Venture 3 1/2"? And will the public take to it?

Time will tell. One thing is certain. Beaubourg is **there** and, sooner or later, everyone will learn to love it. Or hate it. Beauty, after all, is in the eye of the beholder. And, in our case, the beholder was Hedda Johnson, who had a thoroughly good time documenting the opening ceremonies of Beaubourg.

THIS ARTICLE WAS SET IN ITC BAUHAUS

Centre national d'art et de culture



The documentations include a library and a card file catalogue of creators, study groups, and research centers, with the information constantly brought up to date. The CCI also maintains a data bank of technical information about current consumer appliances. Several exhibitions have already been organized: « Factory work and Architecture » and « What's an Advertising Campaign? ». « Archeology of the City » will be the theme of an exhibit at the time of the Center's opening. In the Autumn of 1977, it will be the « Child and the City ».



Symbols for what?

Sorry I miss this

International Signage

Vicor Pomp will a at 10

Princ at ru

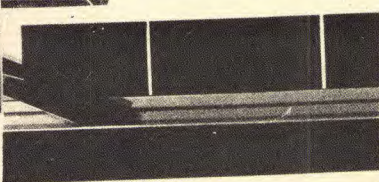
→ Air vents painted in bright colors
→ much of the display is made of many partitions.
→ a touch here & there.

→ sketches of David, Pierre, and Manu, by J. C. Zuydam

de culture Georges Pompidou



vous servir
à vous mieux con
us know you better,
car vous vous better



③

SAUMON FROID PAR
LEAD II
(COLD SALMON PARISIENNE)

LONGE DE VEAU A LA CREM
(BRAISED LOIN OF VEAL WITH CR



→ This is David



→ This is Manu



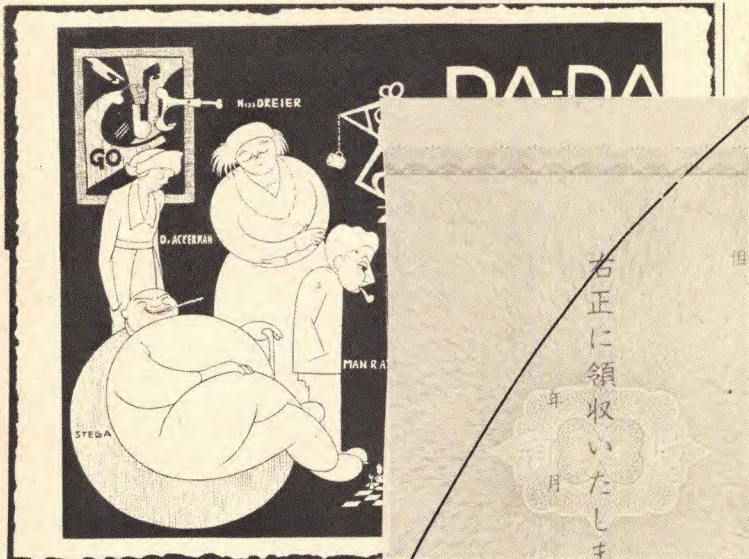
→ This is Pierre



Nathalie de Noailles will st
near Fontainebleau at 12 Nc
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Michel
Princess Michael of Greec
s, 75007 Paris.

concours
national
et exposition
de
photographie



→ Im. flight M. M. G
Z. Rivers G

**GREAT
"POMP"
& MUCH
"ADO"**

**A
LETTER
FROM
HEDDA**

From: Hedda Johnson
Paris, France
To: U&Ic
The International Journal of
Typographics
International Typeface Corporation
216 East 45th Street
New York, N.Y. 10017

Apropos our discussion - experiments in Art and Technology - I feel compelled to report to you about: Graphic Fun; Graffiti; Graphics, Graphics, Everywhere; Extra, Extra, Ordinaire; and, of course, the reason for the celebration: the Grand Opening of **Le Centre National d'Art et de Culture Georges Pompidou**, better known as: Beaubourg (pronounced Bobur).

Night Flight No. 070 has departed from Kennedy and if I did forget to pack my auto-graph book it's just as well - you know how difficult it is to balance the introductions, the drinks, the curiosities, the who's who, where's what and with whom all at the same time.

However, very fast my mind wanders to the interior of the plane and the imitation gold and white, arborite, panther paw-print type of wallpaper everywhere - even in first class?

Larry River's Menu Design finally arrives. It is certainly not nothing. It could have tasted better and certainly deserved butter.

There is dancing in the aisles and Maurice, the stewardess, puts mauve bubble fix spray over everything, and everybody falls asleep. Sweet dreams.

But, please identify yourself as a member of the E.A.T. (Experiments in Art and Technology) E.A.T. I am starving. Do I look it? My friend Babar is supposed to meet me at Orly.

I phone. He is still asleep. The bus takes us to Paris. The French Press and TV may want to interview members of the American Group. I immediately get lost at the hotel and stumble into a huge audio visual trades fair, T.A.S. magic, magnetic symbols and magnetic alphabets. Looks good!

I shine my shoes. I have arrived.

The programme includes many cocktail receptions, shows of private collections, special visits to famous houses - black tie is not required. The first open house takes place at the Schlumbergers' - it's not easy to find in the dark - I manage. I shake hands with Mr. Pierre Schlumberger and notice the most remarkably perfect square piece of green grass surrounded by his mansion.

Some people are sketching their friends.

Why hasn't anybody invented a typewriter which types ones own handwriting?

I hear a dog barking; here? I follow it spilling champagne. The dog has his own TV Room. Damn it!

Still, I get to see Gilbert and George sign their book, "Dark Shadow." Is anybody following me?

I visit Fauchon's for sweets and pastries. It's too much! So good! Where is Babar? The opening is tonight. He has my ticket. What will I wear? My blindfold? I want to be glamorous. My eyepatch. My earpatch. Patchouli? I can't find my ticket. Help! Here it is! Red, white and blue!

Suddenly I see him! He sees me and smiles. Poised...balanced...gorgeous...Babar! We embrace. I'm in love. His eyes are shiny! We are happy! **BABAR, ou est le BOBUR?**

He is wearing roller skates, they help! The place is enormous the Presidential Voice - appears - the crowd goes wild. Celebrities are everywhere. You can touch them, I hear music. Turn left and stare into a huge banner done in Futura Bold (in French).

And, still further on next to the entrance I see a goldfish bowl with live goldfish. Here? Built into a poster further down the aisle is a portrait of the President! What is it doing here?

The Center is fabulous. The graphics and typography speak for themselves. There is so much to talk about; but enough for the moment till next time.

With love and tender kisses.

Hedda

P.S. I forgot to tell you about something I saw near the Les Halles area: Exterminator shop window display which featured: get this: dead rats: beautifully stuffed and hung in a row only in France. Inspiration for the one and only Rat Alphabet. Maybe???

Portrait of G.P. Vasarely



C'était là une tâche passionnante à entreprendre et Joseph Altounian, Egyptologue, antiquaire et ami de artistes tels que Modigliani et Max Jacob lorsqu'il des Ursulines et la défendit contre les bulldozers

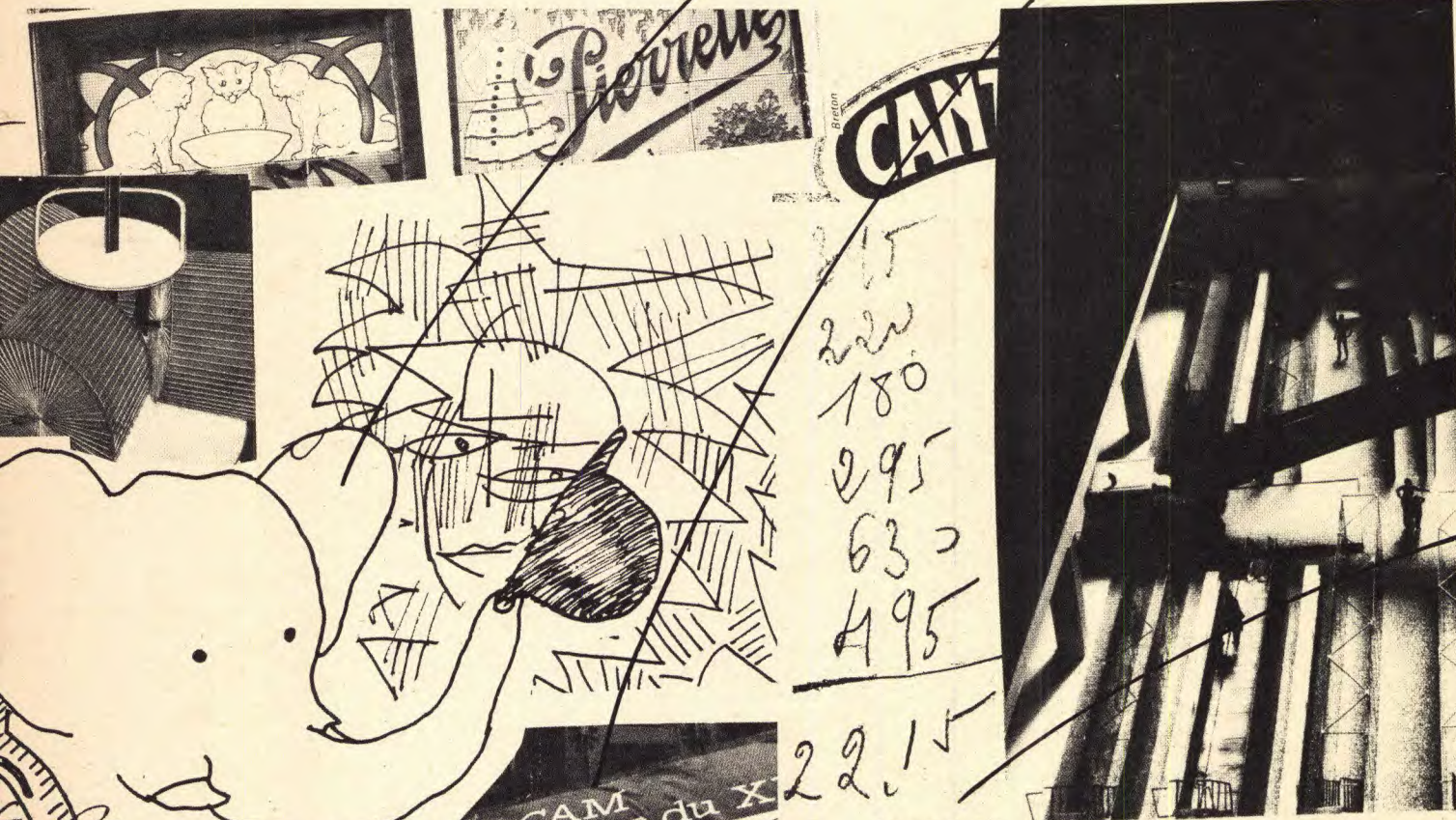
The Fifth (see)

idon

→ Pamela Graham's
"Hedy saw anybody
invented a typewriter
which types handwriting."

→ Babar!

"IRCAM" the
\$ 12,000,000.00
Municipal Centre

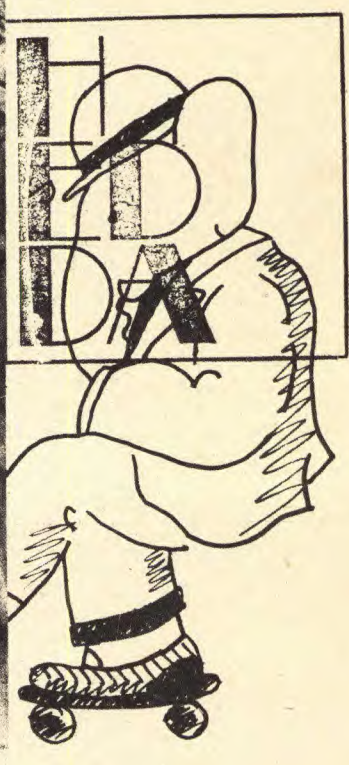


→ Model for
"archeology
of the city"

→ My
cheese bill
app. \$ 4.43



IRCAM
Passage du X
une année exceptionnelle
de manifestations m
direction: Pierre Bou
abonnement
janvier/juillet 1977
collectivité
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renseignement
IRCAM 31 rue



entrevue par
jeunes
à la Chapelle

Mahose
drawing



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 Service, Inc.
 BOSTON, MASSACHUSETTS Berkeley Typographers, Inc.
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 New York, N.Y. 10001
 Walter A. Dew, Jr.
 Executive Secretary

"Every Art Director should have a Spectra Setter near his drawing board."

Harry Marks, ABC-TV, L.A.



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Come see us & plan to attend: **AUTO-COM 77** Americana Hotel, N.Y.C., Sept. 24th to 27th, 1977. Write for show tickets & seminar information on this exciting and informative new 'Automated Communications 77' Exposition.

The Great American January Through December Nineteen Hundred and Seventy Eight Rat Race.

In a lifetime of excesses and obsessions, of duplicity and autodidacticism, this reviewer has given up a number of things. In no particular order of importance, I have given up croquet, political ambitions, William Makepeace Thackeray, vests, cocktail parties, girls, cigarettes, singing in the bathtub, and several inconvenient resolutions.

So far as I can make out, the cosmos has been untroubled by these manly relinquishings. And the news that I am now giving up the rat race isn't likely to punch any black holes in its celestial harmony, either.

It happened just the other night when I curled up in the big chair to sink my teeth in the upcoming new book, "The Great American January Through December Nineteen Hundred and Seventy Eight Rat Race." What life couldn't accomplish over years too numerous to mention, R. O. Blechman and Herb Lubalin have managed to do virtually overnight.

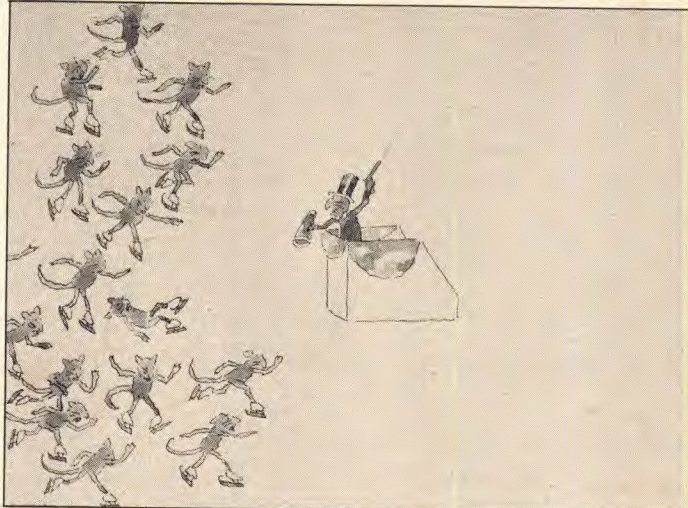
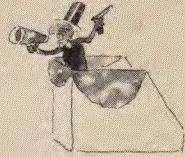
I am not easily excited. I have twice ridden the Cyclone at Coney Island and I have spent an evening with Charo. But even the most jaded reader cannot fail to get a thrill from this little treasure trove which will, or certainly should, be on everybody's Christmas gift list.

As the evocative title suggests, this witty and charming volume is constructed as a calendar with a delightful illustrated story line by Blechman enhanced by the captivating design one has come to associate with the name Lubalin. Blechman has a deft touch with uneasy subjects. What he did for the "talking stomach" through his popular TV series of Alka Seltzer commercials, he is doing for the "racing rodents," allegorically putting a cluster of them through their monthly paces over the obstacle course we call urban life.

We Americans are a strange species. In New York, for instance, we pour out of the outskirts into Manhattan each day from around 6 o'clock in the morning to 6 at night to fill the skyscrapers, the factories, and the department stores and to work at appointed tasks for eight hours or more. At dusk the tide reverses, and the subways and buses hurry us out again to our homes. If we push and crowd into the subways, it's because our jobs depend on our arriving on time; if we are suspicious of each other on the job and advertently climb over a fellow worker, it's because our very survival is at stake; and if we huddle and jostle on the way home again, it's because suppers and families and problems are waiting along with the obligatory TV. Visitors find that the rat race way of living is contagious: you're a human chip in a fast-moving tide that will quickly overwhelm you if you don't accommodate your pace to the common tempo. People who come from less crowded places are shocked when they first find themselves caught up in the race. Those who can, flee from it; those who can't, race or get run over. Men and women have written bitterly about it, applying the old saw to New York that makes it "a nice place to visit, but I wouldn't want to live there."

The Great American January Through December Nineteen Hundred and Seventy Eight Rat Race.

CREATED AND ILLUSTRATED BY R.O. BLECHMAN
DESIGNED BY HERB LUBALIN



January		
Mon. 2	Wed. 4	Fri. 6
_____	_____	_____
_____	_____	_____
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Tues. 3	Thurs. 5	Sat. 7
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Notes _____

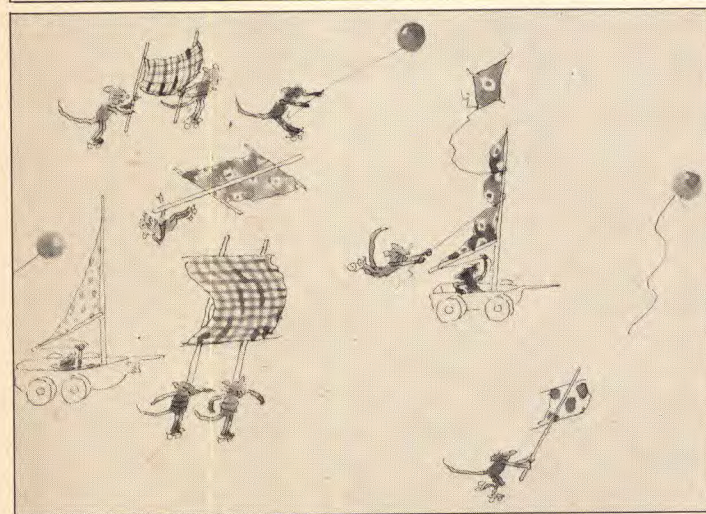
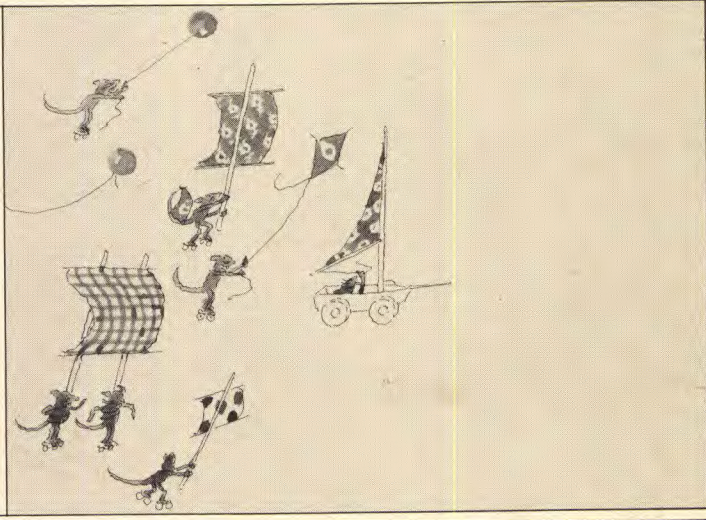
Jan	Mon	Tues	Wed	Thurs	Fri	Sat
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22	23	24	25	26	27	28
29	30	31				



February		
Notes _____	Wed. 1	Fri. 3
_____	_____	_____
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_____	Thurs. 2	Sat. 4
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Notes

Jan	Feb	Mar	Apr	May	Jun	Jul
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March

Notes

Wed. 1

Thurs. 2

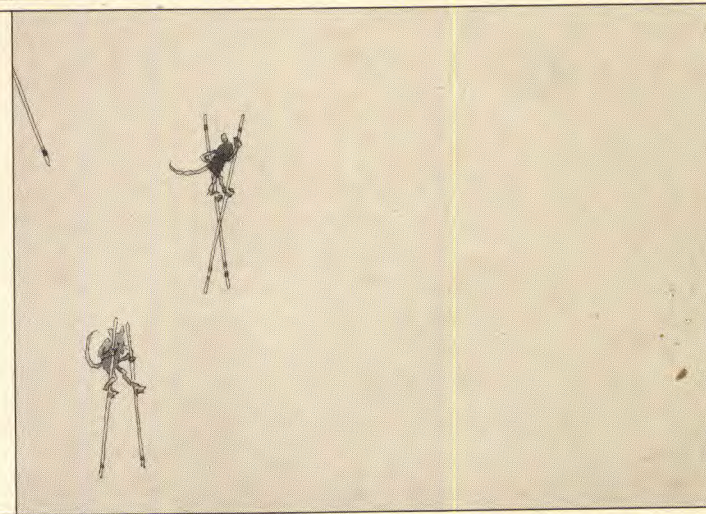
Fri. 3

Sat. 4

Sun. 5

Notes

Jan	Feb	Mar	Apr	May	Jun	Jul
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26	27	28	29	30	31	



April

Notes

Sat. 1

Sun. 2

All this and more has been amusingly and penetratingly illustrated by R. O. Blechman's subdued pastel palette as he covers the "race" from start to finish with his "moving" strip of racers. Although individually done, the color wash drawings have motion, timing, and sequence—the stuff of motion pictures. But means and matters of technique are of small moment to Blechman. Foremost always is a point of view, the attitude that has given birth to a number of apt fables for our times. Author-illustrator of several books—"Onion Soup," "No," and "The Juggler of Our Lady"—his animated films have been exhibited in London and New York film festivals, and his TV commercials have been seen everywhere. Herb Lubalin is, of course, widely recognized as one of our foremost graphic designers and is the editorial and design director of this publication.

"The Great American Rat Race" is, in a word, delicious. Buy a copy. Better still, buy copies for everyone in the office. Even better still, buy copies for friends, relatives, clients, and anyone who has everything. It's the ideal gift to delight the eye and provoke the brain. And who knows? Just maybe, if enough people savor the volume as I did, they'll be so abashed that we may all go back to acting like human beings again.

Jack Anson Finke

Pictured here are a few sample pages of The Great American January Through December Nineteen Hundred and Seventy Eight Rat Race. It is a magnificently printed and bound date-book/calendar containing 28 full-page, full-color illustrations, and 84 two-color pages of monthly calendars, weekly diaries for appointments and telephone messages, and ample space for copious notes. This ideal Christmas gift, for anyone who has everything, is reasonably priced at the pre-publication price of \$15.00 per copy. Orders in quantities of 10 and over are being offered at substantial reductions.

**RatRace Books
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I want to avoid the last-minute Christmas rat race.

I enclose my check for \$_____ for _____ copy(s) of The Great American Rat Race at the pre-publication price.

(New York City residents add sales tax.)

Please send me information on quantity orders of 10 copies or more.

PLEASE PRINT

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The annuals will not be reprinted so this offer must be limited to a first-come, while-they-last basis. If our inventory is exhausted, payments will be returned.

Postage will be prepaid, second class mail, but copies of the annuals cannot be shipped until payment is received. Allow up to three weeks for mail delivery in the U.S., longer on foreign orders.

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If you would like to receive entry forms for either of the annual competitions, send us your name and address.

Each year The ART Annual—illustration and photography—closes April 1. The CA Annual—design and advertising—closes July 1.

The subscription price shown is in effect July 1, 1977. Orders received after any future price increase will be billed for the amount of the increase.

Two of the finest annuals available will be included in the price of a subscription to *Communication Arts*.

We could casebind these annuals as books and sell them separately for \$25 or so, but we don't. The CA-77 Annual (250 pages, \$12 single copy price), The ART Annual-1977 (166 pages, \$9), and four regular issues of 100-plus pages (\$4 each) make up the six issues in a year's subscription to *Communication Arts*.

The 1977 ART Annual has been juried and is in layout and production at the time this ad had to be written. I know it will be 166 pages and that it will have over 200 color illustrations. I don't know the exact number of the latter yet. That will be dictated by the work we have to show. Our policy in the Annuals and all of the issues of CA is that *everything* that is in color will be reproduced in color. If you don't see it in color here, it was originally black and white.

My name is Dick Coyne. I'm the editor and publisher of CA and I have a lot in common with you and most of the readers of our magazine. I graduated from art school. I was an agency art director and a corporate art director and the founder of a major West Coast design studio. CA was started in that studio nineteen years ago. But don't let that type us as a West Coast magazine. I am just as familiar and concerned with what's happening in New York, Boston, Chicago, Atlanta, Cleveland or other cities as I am with San Francisco or Los Angeles. We also have a very large Canadian and foreign circulation.

I am backed by a great staff and a network of contributing editors around the country, and the world, who are all knowledgeable pros in the business. Allen Hurlburt, for example, the former art director of *Look*, was one of the most honored people in the business, including The NSAD Art Director of the Year when that organization was still functioning. Allen is living in London at this time and covering that part of the world for CA.

Between us we try to plan interesting issues with diversity and balance. We feature outstanding designers, art directors, illustrators and photographers, and sometimes we will take a broader overview of a specific area of the business, like a three-part article on the rep system in New York, Chicago, and the West Coast. Our content stays close to professional interests because that is our audience. We assume that our reader has a working knowledge of the business and present our material accordingly. Our format is geared to a flexible layout to best display the work, not to fit the work into our format. As we have grown in circulation, we have been able to steadily increase the number of editorial pages (approximately 750 this year—twice the pages of the U.S. design publication with the next largest paid circulation).

That is the reason why we also can offer more color and quality reproduction. Our paid circulation is much larger than any other design publication in the world. And we're the only one that is making any substantial growth. We increased the circulation 18% last year and we're on a faster pace this year. Much of this is due to a remarkable 82% renewal rate. We must be doing something right.

If you aren't already a CA reader, I hope you'll join us.

A year's subscription is \$26.

If you subscribe now, the 1977 ART Annual (July) and the CA-77 Annual (November) will be included in your subscription. If you'd like to purchase the 1976 ART Annual or the CA-76 Annual, copies are still available.

The 1976 ART Annual was juried from over 3,000 entries and presents an outstanding selection of illustration and photography. 152 pages, printed on 80 lb. Shasta Gloss with a gold-stamped and embossed cover, it has 264 illustrations (213 in color). The price is \$7.50.

The CA-76 Annual presents advertising and design selected from 14,000 entries. The winners represent 68 cities from six nations. 240 pages, the Annual is printed on 80 lb. Shasta Gloss with 634 color illustrations (including 216 television frames) and another 152 illustrations in black and white. The jurors were: John Cleveland, Lou Dorfsman, Jim Johnston, Bob Kuperman, Jim Lienhart, Howard Paine, Stan Richards, Hal Riney and Sam Scali. The price is \$12.

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The Photo Typositor. If ever a machine deserved to make headlines, it's this one.

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U&ic 2/77

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It stood for type salesmen you could talk to and maybe even learn something from and typesetters that viewed their jobs as more than just jobs.

It was on the most complete type books you'd ever seen and on envelopes you could recognize from across the street.

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And now it's gone.

The funny, backward Novel Gothic R that stood for RyderTypes is being replaced by a new R.

An R in motion. An R you'll soon see on our envelopes, invoices, type proofs and delivery cars.

A new R that will stand for everything the old R ever stood for and hopefully even more.

An R we hope you'll learn to trust as much as the old one.

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The Comp/Set[®] Concept.

Faster than the traditional way of getting type.

If your company owned a Comp/Set phototypesetter, you'd take an ad like this one from copy to first type set proof in less than an hour. Corrections, if any, in minutes after that.

More control than you'd ever imagine.

With a Comp/Set phototypesetter, you'd talk face-to-face with the operator. You could tell him about that special letterfit you want. You could even draw him a picture. And he could do it while you wait.

From traditional styles to the very latest, in a remarkable range of sizes.

A Comp/Set phototypesetter gives you up to 70 on-line sizes from 5½ to 74 point. In any of hundreds of available faces. On durable, inexpensive type discs.

Affordable, easy, and reliable.

A Comp/Set phototypesetter can prove to the most skeptical that in-house phototypesetting has indeed become practical and inexpensive. And we train your operators in just a few days, to do fast, amazingly high quality work. Comp/Set phototypesetters are also performance-proved, and backed by a nationwide service network.

Like a type house at your fingertips.

You can set type yourself. Even if you're all thumbs.

A Comp/Set phototypesetter is not much more difficult to use than a modern electric typewriter. It requires a knowledgeable operator for it to perform to full potential. But if there are times when your hands itch to make something magic happen yourself. Go on. You can do it.

For a job-oriented demonstration and a more detailed idea of what a Comp/Set phototypesetter will do for you, call your nearby VariType office. Or send the coupon to VariType, 11 Mount Pleasant Avenue, East Hanover, New Jersey 07936.

Advancing the state of the graphic arts.



ADDRESSOGRAPH MULTIGRAPH

VARITYPER DIVISION

- Please send full details on the Comp/Set phototypesetter.
 Please arrange a demonstration of the Comp/Set phototypesetter.
 Please send a type specimen booklet.

Name _____

Title _____

Company _____

Address _____

City/State/Zip _____

All the type in this ad was composed on a Comp/Set phototypesetter.

Selections from the Dymo Typographic Library

The typefaces shown on this sheet are a representative selection from the typographic library of Dymo Graphic Systems. They range from text to display families, and from classical Caslon to the original Univers. The total library of typefaces that is available for use on Dymo Graphic Systems phototypesetters is one of the most comprehensive available to the industry today. It includes an impressive complement of old as well as newer varieties, numerous designs that were created to customer specification, and an ever-growing group of contemporary faces that are being made available by various independent design organizations.

The Dymo typographic effort requires a delicate balance to meet the typographic needs of our total global market. Emphasis is placed on meeting the needs of the numerous markets that require Roman language alphabets as well as those that require non-Roman alphabets.

In Dymo's facilities, letter designs are first created as precise sketches over 500 points in size. They are then rendered either as black ink drawings, or as friskets cut in amberlith, before their ultimate transfer into camera art. This carefully prepared art is reduced to the master matrix in a one-step photographic exposure, ensuring absolute letter-design fidelity.

The careful preparation of the original designs, the simplicity of the technical processes by which the matrices are produced, and the use of the highest possible quality of materials result in a final product that meets the highest demands of the typographic industry.



Dymo Graphic Systems
355 Middlesex Ave., Wilmington, MA. 01887

Tel. (617) 933-7000; Telex 94-7140

Ballardvale

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Caslon

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Garamond

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Perpetua Medium

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Baskerville

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Century

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Times Medium

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Candida Bold

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Clarendon Medium

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Newton Medium

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Univers Medium

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751-55

Now... a phototypesetting processor with a built-in repro camera system.

Copy set on your phototypesetter using RC (resin-coated) paper gives you the clearest, sharpest, most permanent image. Now, process the RC material *speedily and automatically in normal room light* with the processor that is part of the Pos One® 8000 System.

With the flick of a switch, convert instantly from RC processor to the famous Pos One system and you can now have *complete in-house*



It's an automatic processor for resin-coated (RC) phototypesetting materials.

It's a complete daylight operating repro camera system. All for the price of an RC processor alone.

reproduction capability. Make extra proofs of your typesetting—enlarged, reduced or same-size—on paper or film; produce type modifications and reproportioning, positive or reverse stats, screened veloxes, special effects screens, VGC Color Cells,™ slide enlargements, positive or negative transparencies, posterizations, etc., etc.—and do them all for pennies apiece. (One model even makes offset plates!) Positive to positive single-step automated process requires no negative, darkroom or plumbing. Simple to operate. Anyone—including the person

who sets your type—can run it!

Before you commit \$4000 or more to an RC processor alone, you owe it to yourself to investigate the full capabilities of the Pos One Photocomp 8000! If you already own an RC processor as part of your photocomposition system, the Pos One 8000 provides a perfect back-up RC processor in addition to full camera capability. Want to know more?

CALL TOLL FREE 800-327-1813.
In Florida call (305) 722-3000. In Canada call (514) 739-3325.
LOW COST LEASING PLANS AVAILABLE.



VISUAL GRAPHICS CORPORATION
We've taken photographic reproduction out of the dark.

VGC Park, 5701 N.W. 94th Avenue Tamarac, Florida 33321

- Yes. I'm interested in the new Pos One Photocomp 8000. Have a representative call.
 Just more information, please.

Name _____
Title _____
Company _____
Address _____
City, State & Zip _____
Phone _____

STATE OF NEW YORK }
COUNTY OF NEW YORK } ss.:

Morton Friedman, Senior Vice President of the Alphatype Corporation, being duly sworn, deposes and says: Carol Wright, secretary/typist, with no previous knowledge of typography or typesetting equipment, set the entire right hand page of this ad, with just two hours of instruction, using the AlphaComp: the office machine that sets beautiful type at tremendous savings.

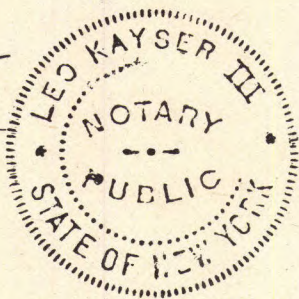
Morton Friedman

Morton Friedman, Senior Vice President

Sworn to before me this 15th day of May, 1977.

Leo Kayser III

LEO KAYSER, III
NOTARY PUBLIC, STATE OF NEW YORK
No. 31-4504009
Qualified in New York County
Commission Expires March 30, 1979





AlphaComp. The Word Composer.

What looks for all the world like a typewriter is in fact a type setter, or Word Composer. With it your typist will be able to produce sharp, clean originals for reproduction of in-house manuals and visual aids, company publications, reports, catalogs, ads and promotional materials, plus better looking letters for mass mailings, you name it. All with an absolute minimum of training, all while she continues her other duties.

The AlphaComp is a direct-input phototypesetting system. And the words it prints out will be the cleanest, sharpest, most distortion-free words possible on any similar system. Period. Because AlphaComp is made by the Alphatype Corporation, whose reputation in the professional typesetting industry proves that our primary concern has always been — and still is — the highest typographic quality possible at any cost.

Save money.

You send your high quality material to an outside source for printing and typesetting because it takes a skill you don't have in-house. But you lose

control of the job, lengthen the turn-around time and increase your cost.

AlphaComp offers you an alternative. With *your present staff*, you can compose all of your material with the same quality results you expect from a professional. Because we built a product that produces the highest typographic quality by *automating* all the components of professional typography. Then, we designed in *human engineering* so that the people who use AlphaComp can produce the work in less time or cost than you could imagine.

AlphaComp offers features you'd expect to find on costly sophisticated equipment... like ten memory banks, automatic indent and an information storage and retrieval system for those repetitive jobs. Yet, AlphaComp was built for office use, and *office people!*

We'll bet that with any volume of outside typesetting, AlphaComp will pay for itself in six months.

Save more money.

Right now, a typist will prepare your company's material for reproduction by typing originals. And because the final product takes more room on the page (approximately twice as many pages than required if done

on the Word Composer), you make twice as many plates as you should, and unnecessarily double your press time, collating and paper costs.

A lot of major manufacturers may have talked to you about ways to increase the productivity of your reproduction department. They say they'll reduce turn-around time by installing more automated duplicating and printing equipment. But they haven't reduced the actual *amount* of work to be processed, which is the heart of the paper work explosion.

Now you can reduce the number of originals that need to be printed, and dramatically increase your productivity. With AlphaComp, the Word Composer. You'll not only cut labor, materials and time, but also substantially increase the "readability" and image of the finished job.

Save time.

Now, find out how long it now takes to get your outside typesetting done, including the pick-up and delivery by the typesetter, plus corrections, plus the inevitable alterations. What kind of control do you really have over your type? Can you get it done by 5:00 p.m.? Or on Saturday if necessary? Maybe this critical time element is where AlphaComp would be most important to your company. As fast as your material is typed, it is word composed.

Play it again, Sam.

Now consider the job that keeps coming back, like financial reports, catalogs, specification sheets and price lists. AlphaComp's **Magnetic Tape Record/Playback System** can store all, or any part of the original typing to be automatically re-run while your typist makes updates or corrections. That saves time, errors and money. You can even change the format of the entire job or any part of it; line measure, line feed, type faces, or sizes without rekeyboarding.

The **Automatic Search Control** makes it easy to find the place in your job that requires editing.

The **Memory Search and Replace Control** makes it possible to search for and automatically change recurring words throughout the text.

Save face, gain face.

These days, professionalism and appearance are more important than ever; we're all judged by what people see. And AlphaComp is absolutely unsurpassed at making companies look as good as they really are.

Part of our ability to show your best side comes from having every type style you could want. So you can choose the one that's perfect for your corporate image or for any particular job you need reproduced. Whatever styles or sizes you select (from 6 to 24 points) you can bet they'll come out beautifully spaced, razor sharp and superbly readable every time. Because the quality of

our type is the most respected in the entire *professional* industry. It will give you the kind of job that is professional and looks it.

One more thing — AlphaComp type styles are so inexpensive, you can afford a large library, or a special type style for a one-time job.

Keep private information private.

Sometimes the information within your office is sensitive, and these confidential figures, plans or proposals can be a problem. When this information is typeset commercially, you have no control over who sees the material. When you do it in your office, there's no question.

If you have a typist you have an operator.

Before you decide this is all very nice but too complicated, remember Carole. She prepared the very type that you're now reading, without ever having looked an AlphaComp in the keyboard before. AlphaComp looks like a typewriter, and is as easy to use as a typewriter. The hardest part of Word Composing may be learning to use a few new words like "points" and "pica."

A few last words about AlphaComp:

AlphaComp was engineered with two thoughts in mind:

Convenience and Dependability.

No compromises in design mean fewer service interruptions. Just plug it in and start setting beautiful, perfect type. Day after day after day.

Now, with all this in mind, can you afford *not* to look at AlphaComp? In *your* office, if you like!

AlphaComp by Alphatype.



Alphatype Corporation
7500 McCormick Blvd.
Skokie, Illinois 60076
(312) 675-7210

Since it's that easy,

call!

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnad ordningens och ekonomiens upprätthållande, och dock är det icke sälla som sorgliga erfarenheter göras på grund af det oförstånd med hvilket k formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt h och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, oc botten bör icke vara limmad men däremot väl fästad med skrufvar såv runt kanterna som den gröfre midtbalken samt ytterligare med en skr i kryssen mellan facken. Framstycket med rand bör vara af ett fastare tr såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fullko slätt utan vågor. Alla mellanväggarne i kasten böra sitta stadigt och nå s högt upp i urskärningen, att de fylla densamma ända upp i dess längdri så att stycket icke kan lyfta sig från botten efter någon tids torkning Kaster som icke uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tr äro ingalunda en oviktig faktor, för trefnadens, ordningens och ekonom upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräden och rega tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräc torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kas bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke var limmad men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan f Framstycket med rand bör vara af ett fastare träslag, såsom björk eller r samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventu behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som

icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarne i kasten böra sitt stadigt och nå så högt upp i urskä att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten eft någon tids torkning. Kaster som

icke uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt fa de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalun en oviktig faktor, för trefnadens, ordningens och ekonomiens upprätth och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä å snart nog officinen extra kostnader i reparationer. Kasten bör vara af kv och torrt trä, kännas lätt, och botten bör icke vara limmad men däre väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstycket me rand bör vara af ett fastare träslag, såsom björk eller rödbok samt helst f trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov af Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses a vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarne i kas böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densam ända upp i dess längdriktning, så att stycket icke kan lyfta sig från bott efter någon tids torkning. Kaster som icke uppfylla dessa fordringar bor aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnad ordningens och ekonomiens upprätthållande, och dock är det icke sälla som sorgliga erfarenheter göras på grund af det oförstånd med hvilket k formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt h och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, oc botten bör icke vara limmad men däremot väl fästad med skrufvar såv rundt kanterna som den gröfre midtbalken samt ytterligare med en skr i kryssen mellan facken. Framstycket med rand bör bara af ett fastare tr såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fullko slätt utan vågor. Alla mellanväggarne i kasten böra sitta stadigt och nå s 12345678901234567890123456789012345678901234567890123456

PERPETUA (TAAC)

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefna ordningens och ekonomiens upprätthållande, och dock är det icke säll som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officin extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt tr kännas lätt, och botten bör icke vara limmad men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytt med en skruf i kryssen mellan facken. Framstycket med rand bör vara a ett fastare träslag, såsom björk eller rödbok samt helst för trefnadens s fernissadt, det kan då äfven vid ett eventuellt behov aftvättas. Bottenm bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fu slätt utan vågor. Alla mellanväggarne i kasten böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess läng så att stycket icke kan lyfta sig från botten efter någon tids torkning Kaster som icke uppfylla dessa fordringar borde aldrig accepteras såso fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett t äro ingalunda en oviktig faktor, för trefnadens, ordningens och ekono upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräden och re tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräc torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Ka bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke va limmad men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan f Framstycket med rand bör vara af ett fastare träslag, såsom björk eller r samt helst för trefnadens skull fernissadt, det kan då äfven vid ett event behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, so

icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarne i kasten böra sit stadigt och nå så högt upp i ursk att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten eft någon tids torkning. Kaster som

icke uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt f de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalu en oviktig faktor, för trefnadens, ordningens och ekonomiens upprätth och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillverkas oc försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara li men däremot väl fästad med skrufvar såväl rundt kanterna som den grö midtbalken samt ytterligare med en skruf i kryssen mellan facken. Fra med rand bör vara af ett fastare träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, so icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mell i kasten böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyfta si från botten efter någon tids torkning. Kaster som icke uppfylla dessa f borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden allt dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordningens och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstån med hvilket kaster, formbräden och regaler tillverkas och försäljas. Ka som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart no officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt o torrt trä, kännas lätt, och botten bör icke vara limmad men däremot v fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken sa ytterligare med en skruf i kryssen mellan facken. Framstycket med ran bör vara af ett fastare träslag, såsom björk eller rödbok samt helst för tr skull fernissadt, det kan då äfven vid ett eventuellt behov aftvättas. Bot bör vara af godt tjockt papper, som icke upplöses af vatten, och ligga fu slätt utan vågor. Alla mellanväggarne i kasten böra sitta stadigt och nå 12345678901234567890123456789012345678901234567890123456789

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Helvetica
BOLD CONDENSED

PEIGNOT
LIGHT
PEIGNOT
MEDIUM
Peignot adds its chic to the Letraset range with the addition of these two weights. (Bold is already available).

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LIGHT
Pump
TRILINE

This exclusive Letraset best-seller is now available in four variations—these two new ones and a medium and bold weight.

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Gill
EXTRA BOLD OUTLINE
Gill Sans
BOLD CONDENSED

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Trooper
Roman
Times
EXTRA BOLD
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Franklin
Gothic
BOLD

Letraset designed this bold addition to the respectable and popular Franklin Gothic family. It is now available in 5 variations.

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BLACK

Another exclusive Letraset design, this black weight of the Compacta series can be used for solid display settings. It's particularly adaptable to packaging and exhibition graphics.

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BOLD
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Belwe
MEDIUM
Belwe
BOLD

Gandice
Gandice
INLINE

This rowdy commercial script gives plenty of scope for typographic deviltry.

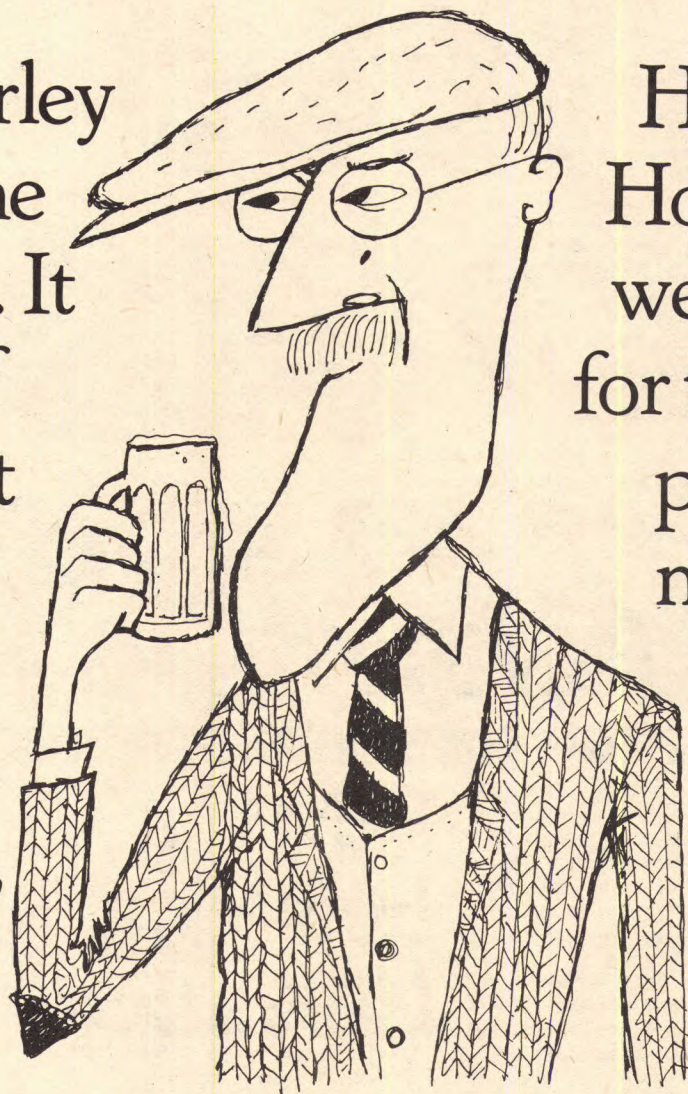
Rockwell
LIGHT 390
Rockwell
371
Rockwell
BOLD 391



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Horley Old Style and Horley Old Style Bold were designed in 1925 for the Monotype Corporation which has a manufacturing plant in Salford, near Horley. The additional weights were developed by Robert Norton and Brian Whitfield.

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Mergenthaler, Linotype, Stempel, Haas.

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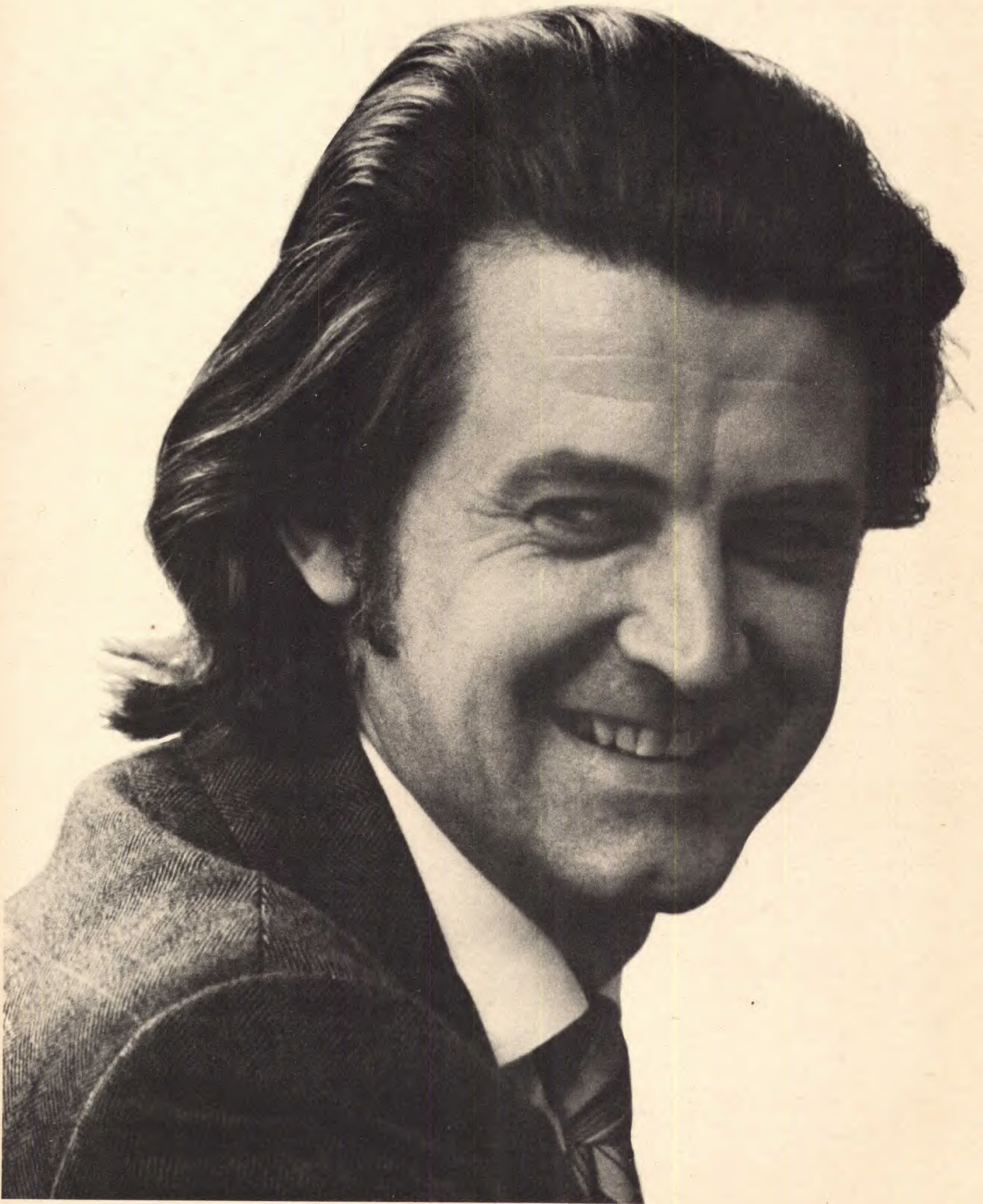
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 - ITC Quorum Light
 - ITC Quorum Book
 - ITC Quorum Medium
 - ITC Quorum Bold
 - ITC Quorum Black
- Video series
 - Video Light with Oblique
 - Video Medium with Oblique
 - Video Bold with Oblique
 - Video Black with Oblique
- Horley Old Style series
 - Horley Old Style Light with Italic
 - Horley Old Style with Italic
 - Horley Semibold with Italic
 - Horley Bold with Italic

how to specify computerized spacing on Mergenthaler V-I-P

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Matthew Carter

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Video

Cathode tubes can make typefaces wider or narrower and can slant them, often with unpredictable visual results. Video is the first typeface designed for cathode ray techniques; the oblique below is the roman slanted, a new texture under full control. The State-of-the-art of typesetting is as futuristic as 2001: A Space Odyssey. Matthew Carter, exploring the next generation of typesetters, designed Video with the future in mind. Its a portent of things to come in type design and is set here with the aid of computer programs (ATP 1/54) on the V-I-P, Track 2.

Designed to widen the range over which sans-serif letter forms can be electronically distorted on cathode ray tubes (CRT) typesetters without becoming ugly and illegible. Existing sans-serifs tend to suffer when artificially condensed, extended, and inclined because the normal variations were not drawn with these distortions in mind.

By analyzing the effects of electronic distortions on letter forms, it was possible to modify the central series to equip it better for geometric variations. Unfortunately, many of the changes that improve letters when condensed, make them less suitable for extending, and vice versa.

Under operating conditions, the ability of CRT systems to vary point size and set width independently is most often used to obtain larger letters without sacrificing copy-fitting space. For this reason, the design of Video tends to favor its performance when condensed. As letters are squeezed narrower on the output tube, the vertical parts are thinned, while the horizontal parts, although shortened, retain their original thickness. The resulting imbalance becomes progressively more unsightly, and eventually, illegible. By drawing the horizontal element of the normal version lighter in both straight and rounded letter forms, the degree to which they can be distorted without detracting visually is much increased.

Similar adjustments are made to the drawing of curves and oblique strokes to maintain their even weight when slanted to make synthetic italics.

CRT typesetters have the ability to make synthetic italics from roman letters by slanting the raster on the output tube. Sans-serif faces lend themselves particularly well to this treatment, because the true italic form is in fact a sloped roman — unlike most serified romans whose companion italics have distinct cursive characteristics.

The modification made to the letterforms of Video to adapt it to condensing also give it the exciting texture in the italics.

Comments by Matthew Carter

Video Light, Video Light Oblique,
Video Medium, Video Medium Oblique,
Video Bold, Video Bold Oblique,
Video Black, Video Black Oblique.

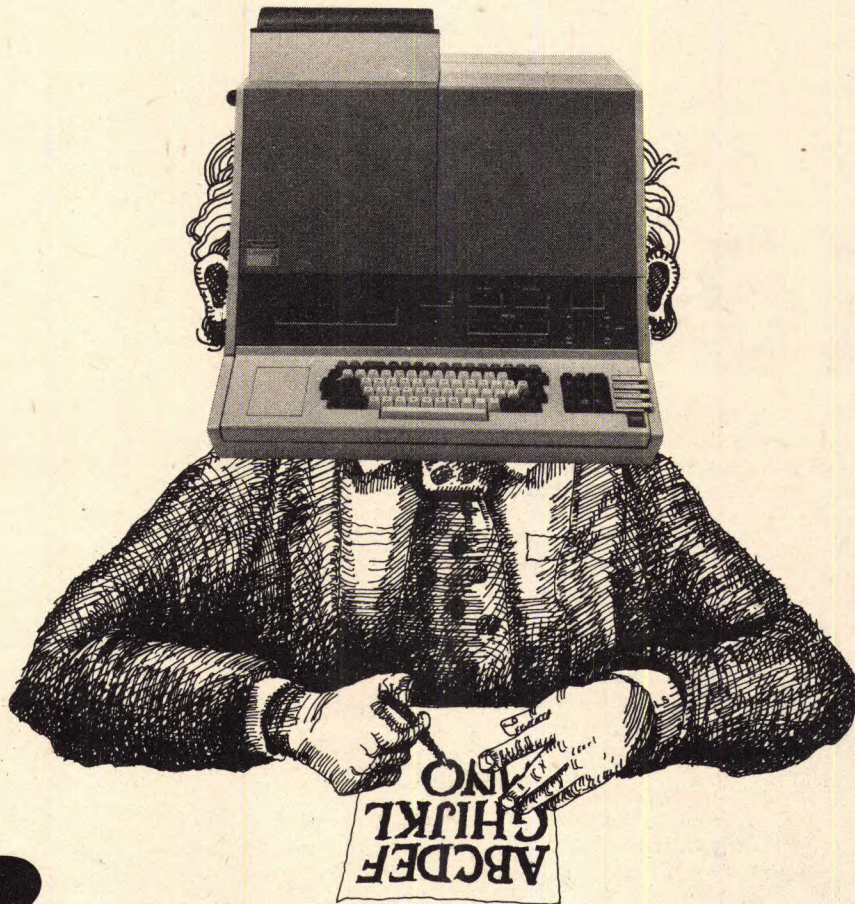
Matthew Carter

Type historian and designer, Matthew Carter studied type design at one of Europe's most prestigious type foundries, Joh. Enschedé & Zonen in Holland. He worked at Crosfield Electronics in England before joining Mergenthaler Linotype Company in the United States in 1965. Since 1972, Carter has lived in England and is a consultant to the Mergenthaler Linotype Group. He is a member of l'Association Typographique Internationale.

Mergenthaler, Linotype, Stempel, Haas

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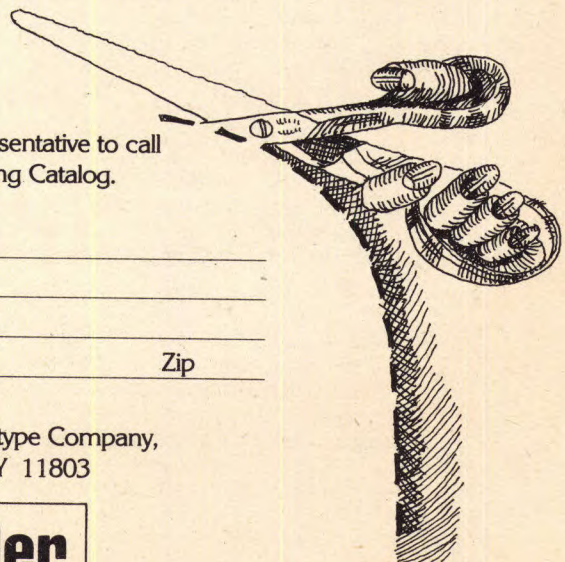
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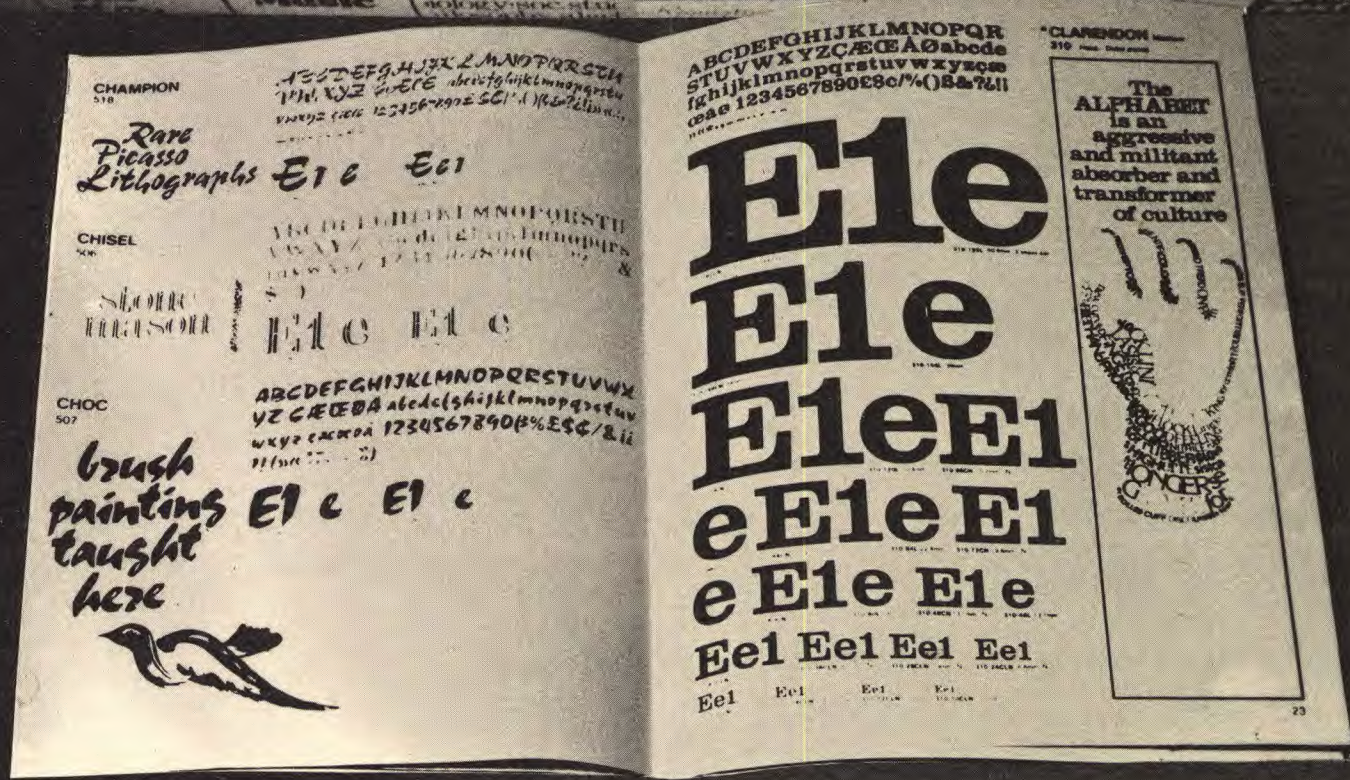
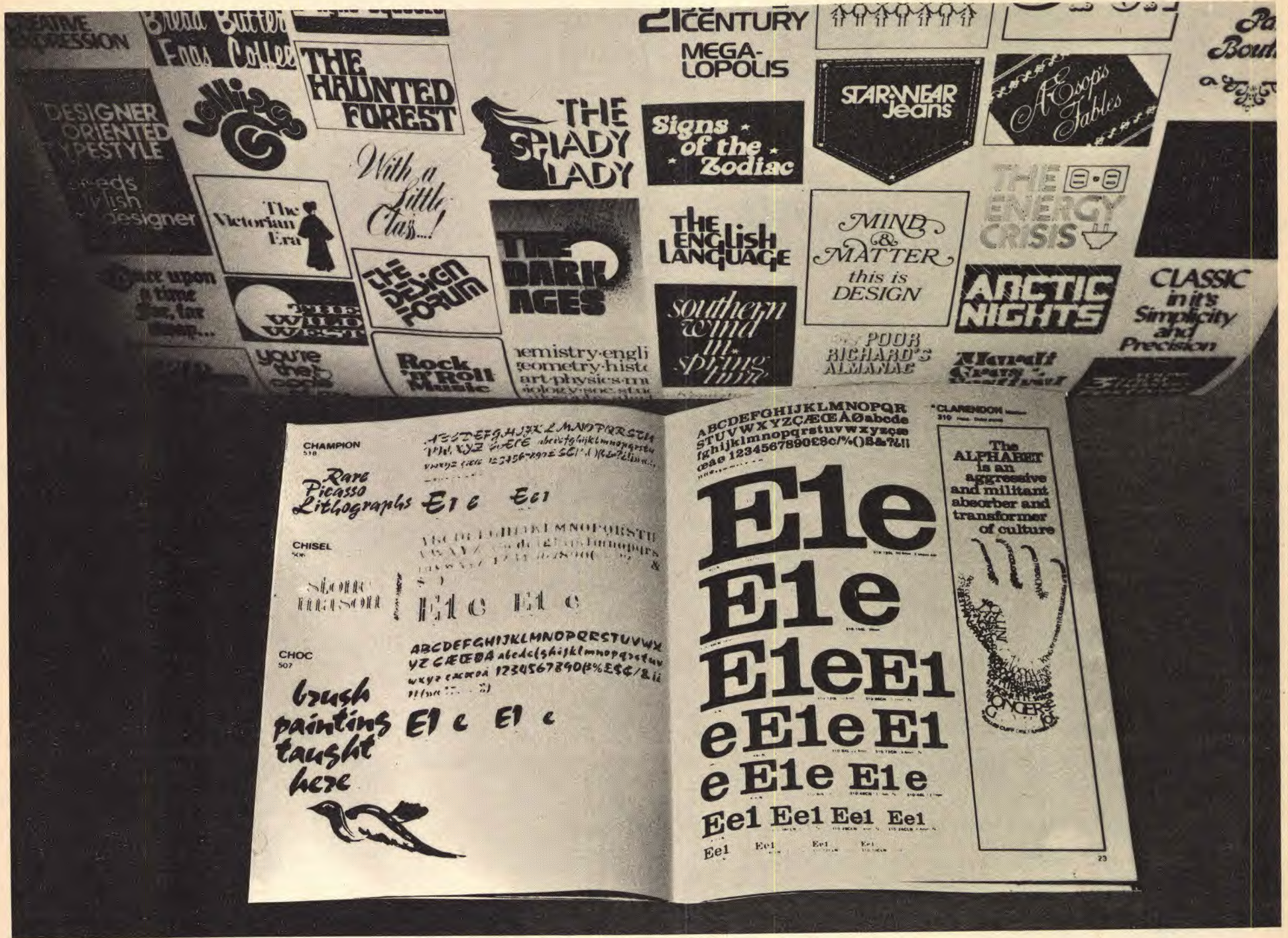
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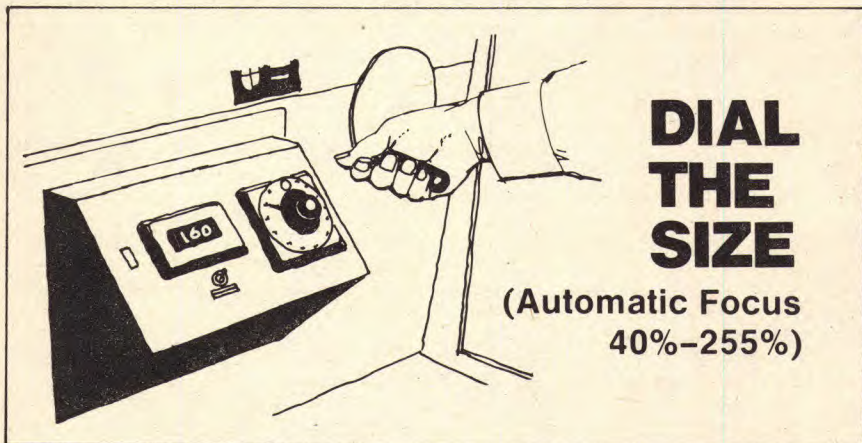
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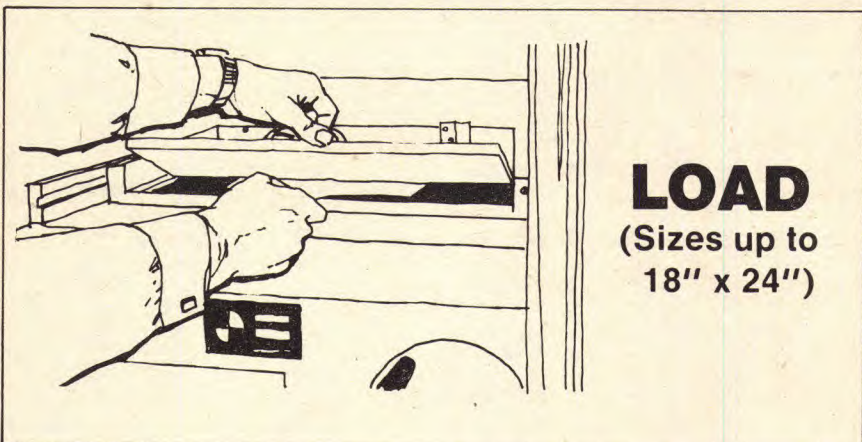
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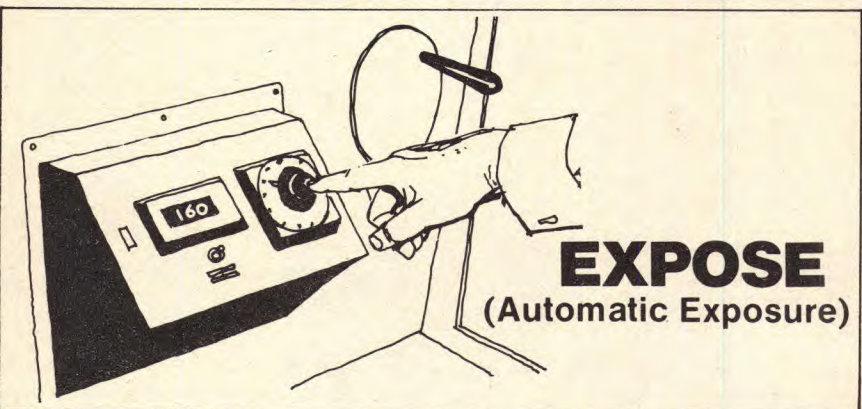


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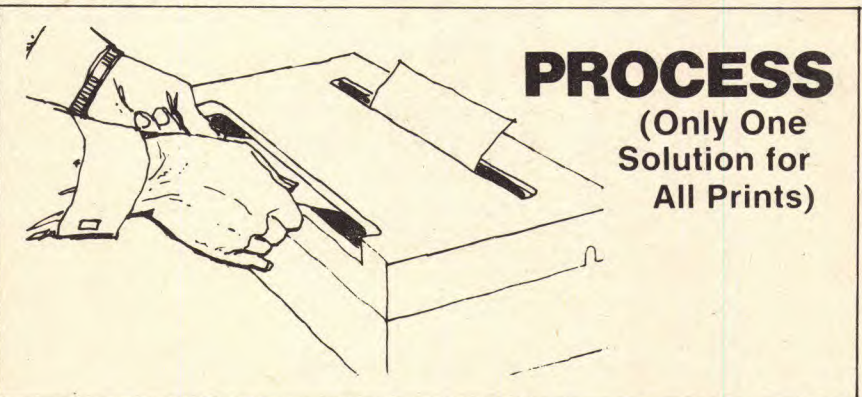
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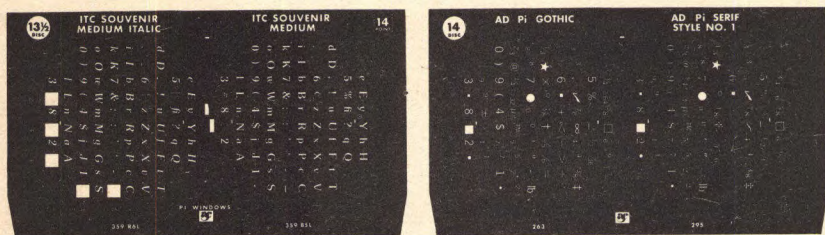
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Most typesetting machines can accommodate special characters in addition to the upper and lower case alphabets, numerals and common punctuation marks. The extent to which they can and the method used to make the special characters available to the user varies from machine to machine, even from model to model.

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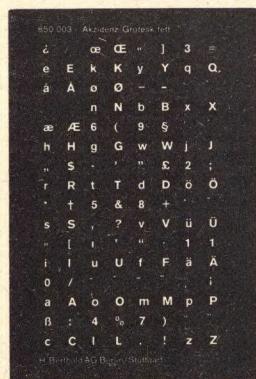
The number of characters accommodated by image masters varies on different machines. The more that can be accommodated, the less the need for pi fonts. Today's second generation phototypesetters have image masters with many different capacities. For example: 80, 84, 96, 100, 102, 106, 108, 110, 112, 118, 120, 128 character positions.

Shown here are two typical image masters and some pi fonts.



Alphatype Font, carrying two typeface fonts.

Alphatype pi fonts, one for serif and one for gothic typefaces.



Berthold Diatronic Font.

An editorial feature prepared for U&Ic by **Edward M. Gottschall**.

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Thank you, again, for retaining the format of this most excellent calendar.

In a world of change, much of it for the worse, there is something to be said for those few things that change not. Especially in a calendar — which marks the passage, and loss, of time — does it seem appropriate and consoling to strike a balance by expressing stability.

This attribute and value of stability has come to be associated with your worthy Press.

I wish you all another year of the best good fortune, together with my appreciation and thanks.

Joe

TP
64
YEARS

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Output Sizes and Ranges

Whether your type is set by a typographic service, produced internally, or if you are considering buying a phototypesetter, you must know what sizes it can output. In this respect there is no industry standard and it is up to you to ascertain from your service or sales representative the capability of the equipment on which your work will be set.

Here are some of the different size ranges offered on just some of the second generation photographic typesetters.

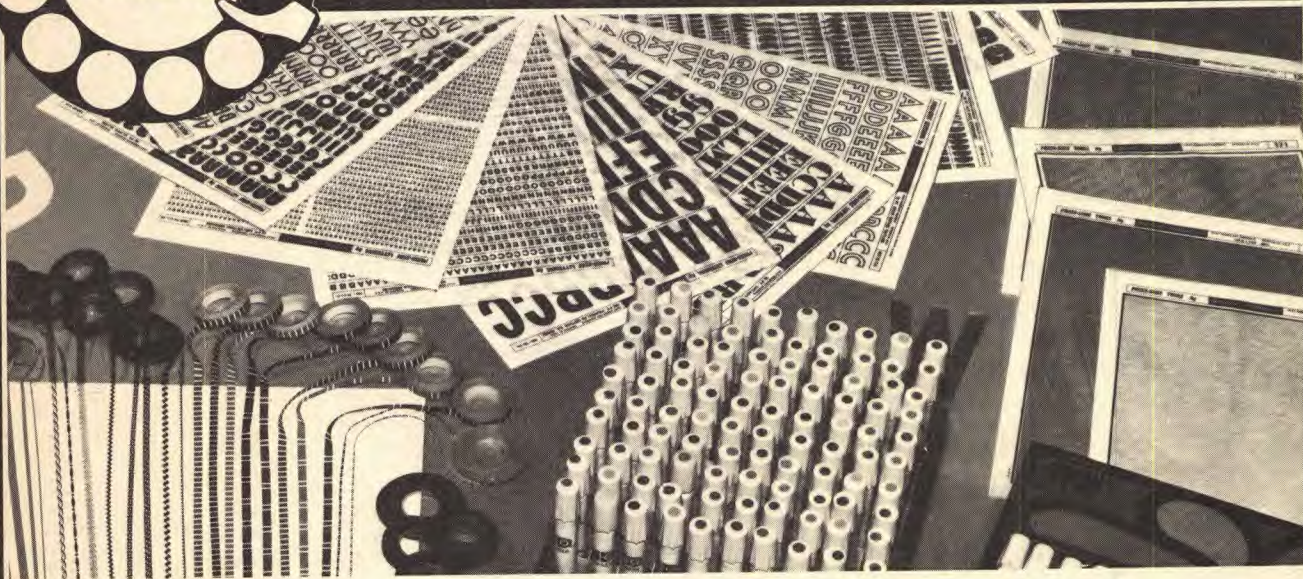
Size	Machine
4-18	AlphaSette
4-48	Mergenthaler Linotronic
5-24	Monophoto 400/8
5-72	Dymo Econosetter, Dymo Pacesetter, A-M 748, Harris Fototronic 1200/TXT/4000
5½-24	CompuWriter, CompuTape
5½-36	Quadritek 1200, CompSet 500
5½-74	CompSet 510
6-12	Execuwriter I and II
6-20	Berthold Diatronic
6-24	AlphaComp, CompuWriter II Jr., Mergenthaler V-I-P Comet II
6-36	Linocomp 1 & 2, GraphicSet 4 and 8, EditWriter 7500 (one model)
6-48	CompuWriter 48 and 88, Mergenthaler V-I-P (some models)
6-72	CompuWriter IV, ACM 9001, Unisetter, Mergenthaler V-I-P (some models), EditWriter 7500 (one model)

In many instances the above data is for several models of one machine, but some machines, as shown above, vary in output size capability from model to model.

Few machines can produce every size in its size range so you should also find out exactly what sizes can be output. Some machines produce only one size from an image master. By changing image masters, some can offer a full range of sizes. Some machines have multiple, turret mounted lenses. Each lens can produce a different size from the same image master. Others employ a zoom lens and can produce a wide size range and up to 70 sizes from one image master.

Zoom lens machines and some turret lens machines feature automatic white space reduction programs to automatically control letterspacing in the larger sizes. The white space between letters is not magnified as much as is the letter size, so that comfortable letterspacing is automatically output throughout the size range. It is up to you to determine which machines meet your standards in this respect.

Regardless of the system used to create and output the sizes, the user or potential buyer should examine the output for image sharpness.

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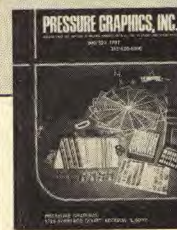
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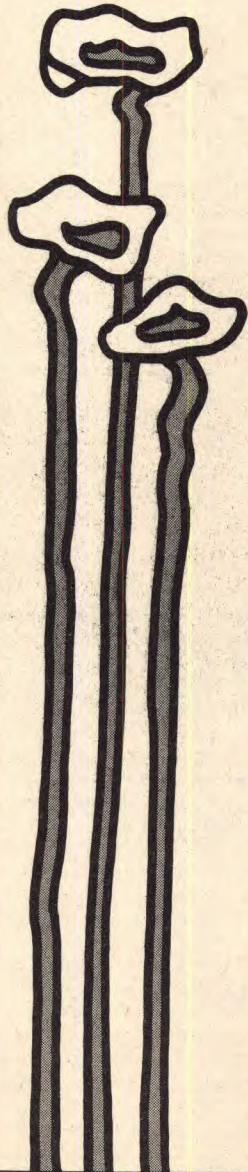
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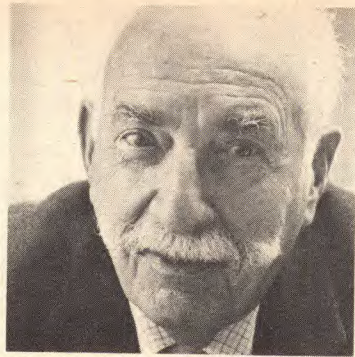
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 William R. Tobias, Design Director

BirthdayBook T. Shurtz: 100% cotton ScreenGraphics—xsm, sm, Med, large—long sleeve (LS) \$15., short sleeve (SS) \$10.

100 Rust on Black SSa; Gold on Purple SSb; Rust on Black LS



101 Red on Midnight Blue SS (No Large) Purple on Cerulean Blue LS



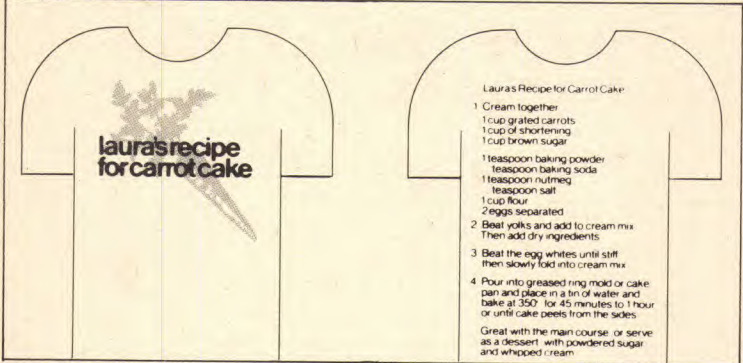
102 Mint Green & Sky Blue on Yellow SS



103 A Pale, Creamy Pink shirt with Strawberry Red Print—Front and Back SS Strawberry on Tan LS



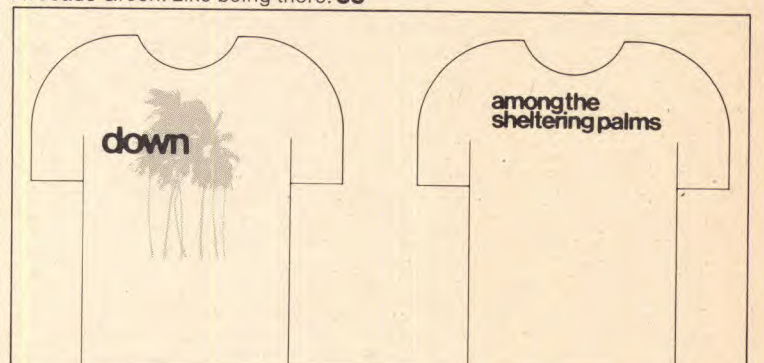
104 Laura's Recipe is Terrific. Vermillion and Green on Tan. SS&LS



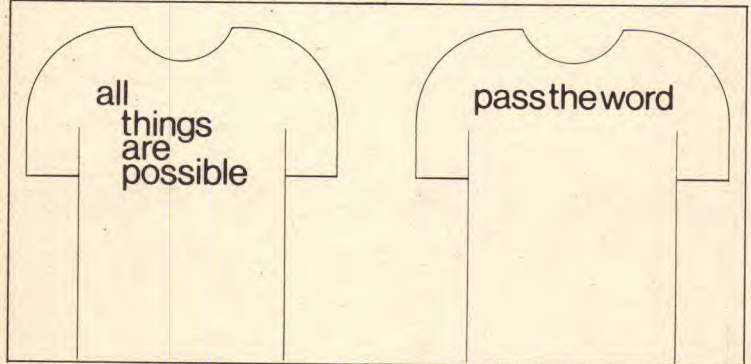
105 Kelly on Golden Yellow SS Kelly on Gold LS



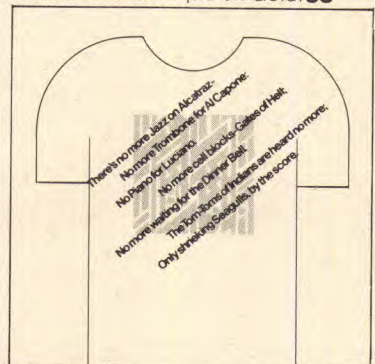
106 Warm Grey Palms sway on Avocado Green. Like being there. SS



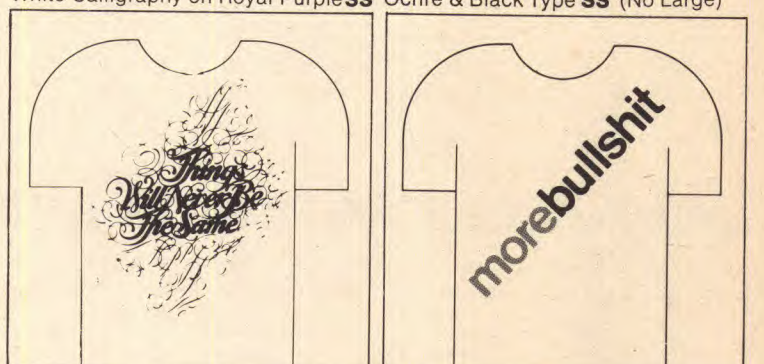
107 Scarlet Shirt with Electric Turquoise lettering—A Definite Statement. SS&LS



108 Vermillion and Purple on Gold. SS



109 White Calligraphy on Royal Purple SS 109a Cerulean Blue T.Shurtz with Ochre & Black Type SS (No Large)

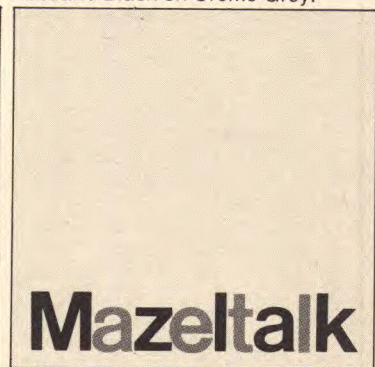


Padded Notes: 100 Vellum Sheets 5½x5½ \$5.

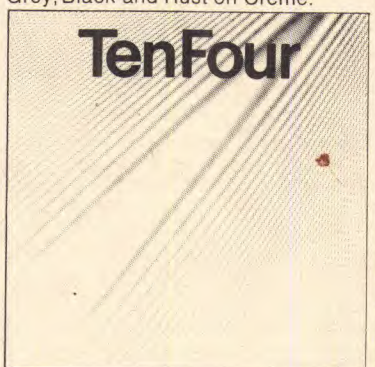
110 Peach and Black on Creme.



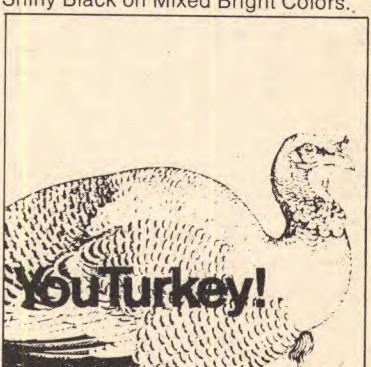
111 Rust and Black on Creme Grey.



112 Grey, Black and Rust on Creme.



113 Shiny Black on Mixed Bright Colors.



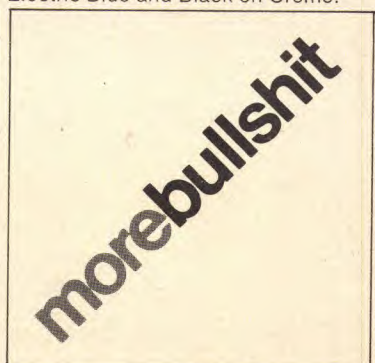
114 Shiny Black on Mixed Bright Colors.



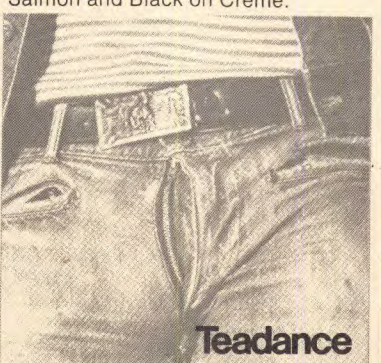
115 Shades of Blue on Tan.



116 Electric Blue and Black on Creme.



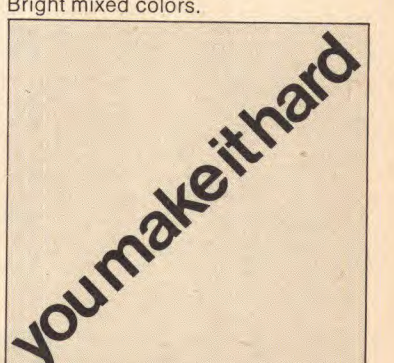
117 Salmon and Black on Creme.



118 Black on a Mix of Colors.



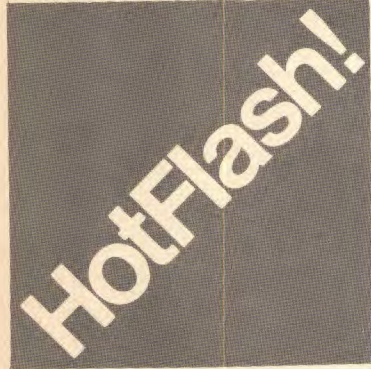
119 Bright mixed colors.



5x5 Turnovers: ½ Doz./1 Design with Env. \$3.

Hot Flash! \$3.50.

120 18 Little Guys 3/4 Foldover Notes. 2 Each of 9 Designs with Matching Envelopes. Expressions: Hot Flash!; Promises (Broken, of Course); Buddies; On Safari; Aloha; Zonkers!; Sitcom; Boo Hool!; Out There



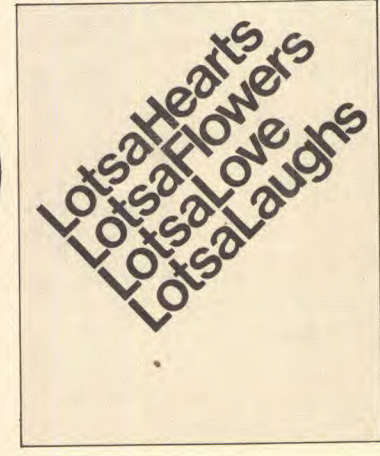
Have a Heart \$8.

121 A Collection of "Hot" Valentines for Anytime. Strawberry, Pink and Cherry on White. The List is: I Love You—Guess Who; Get Lost With Me; You're on My List; Another Season, Another Heart; It Hertz; and more.

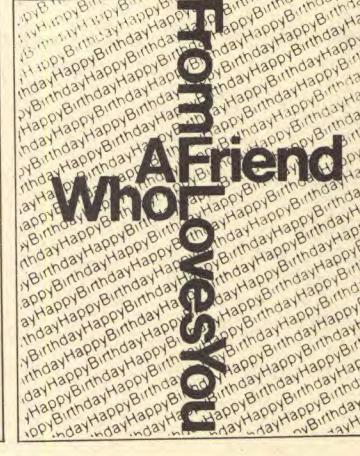


Tissue Greetings 13x19 (prefolded) 2 (1 Design) for \$3.

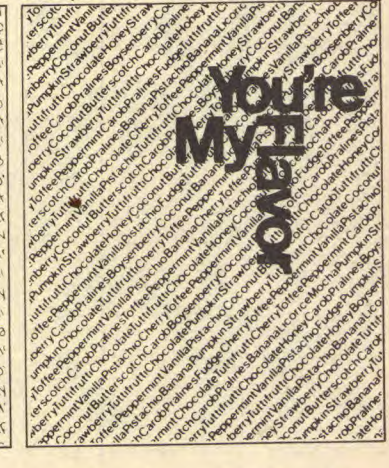
122 The One and Only—"Lotsa" Tissue Kelly Green on Golden Yellow.



123 A Birthday Classic. Vermillion & Purple on Pink Tissue. A Sensation!



124 The most popular of all! Pink & cherry on white, with envelope.



Invitations: 20 of 1 Design (3x4 1/2) with Env. \$5.

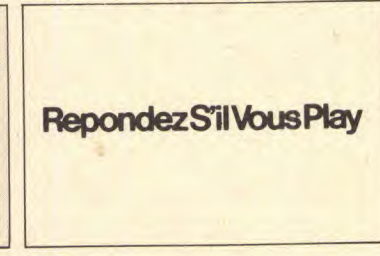
125 Turnovers in Mixed Bright Colors



126 Turnovers in Mixed Bright Colors

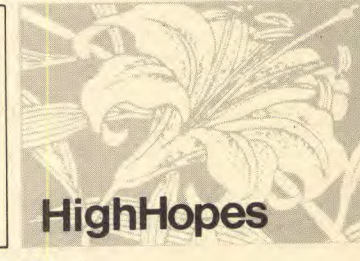


127 Turnovers in bright, shiny color.

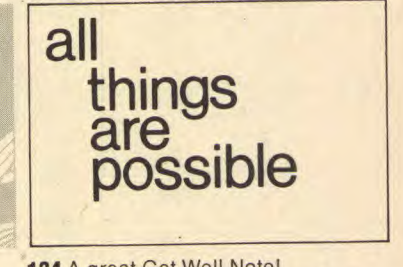


3 1/2 x 5 1/2 Turnovers: 1/2 Doz. of 1 Design with Env. \$3.

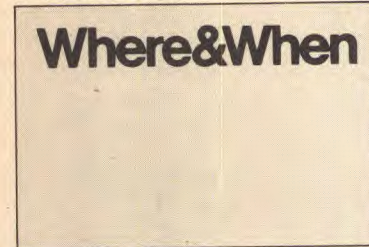
128 Black on Shiny Mixed Colors



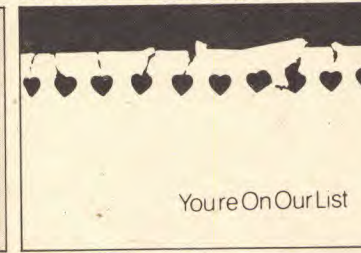
129 A turnover with "Pass The Word" on the back. Bright mixed colors.



130 In a Mix of Colors.



131 Turnovers in Mixed Bright Colors



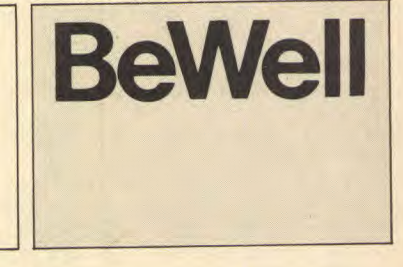
132 Bold Black on Bright Colors.



133 Affectionate. In a Mix of Colors.



134 A great Get Well Note! Turnovers in bright, shiny color.



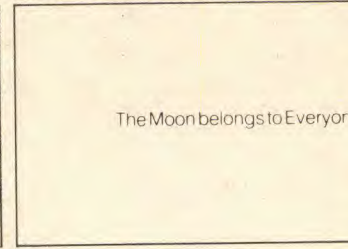
Come Ons NoteCards \$5.

135 Charming Turnovers, 20 Different 3x4 1/2 QuickNotes with Bright White Vellum Envelopes. The Expressions: Where & When, Qué Pasa (What's Happening), Thinking of You, from Friends Who Love You, Repondez S'il Vous Play, Lemme Hear From Ya, time/time/time, Getting Off, Invitation, Thanks, You're on Our List, Lotsa Hearts—Lotsa Flowers and many more.



BB NoteCards \$4.

136 Bits & pieces of the songs & movies of our time in bright mixed colors on smooth white. Each a Different Foldover "ThoughtNote." The Thoughts: All Things are Possible. Pass the Word, Lions and Tigers and Bears, Oh My! Another Season, — Another Reason, Rice Pudding in Egypt. You never know if it's Rasins or Flies, and others! (3x4 1/2)



Black & White Notes \$4.

137 20 "Snazzy" little Foldover Notes in Blacks, White and Greys on White Vellum. 3x4 1/2 Design Thoughts with the Special BirthdayBook Twist. Very Personal CelloWrapped with Envelopes. The List: call it a dream, ps: I love you, absent minded me, get lost with me, jungle drums, and for my next trick, forget the donut, send money, this is your hypnotist & more.

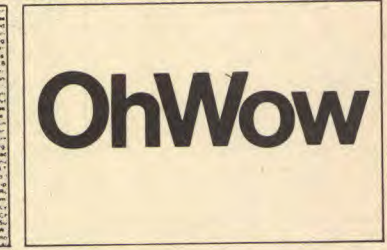


Posters (24x31) \$10.

138 The BirthdayBook: 2928 Birth dates of the Famous. Yellow, Blues.

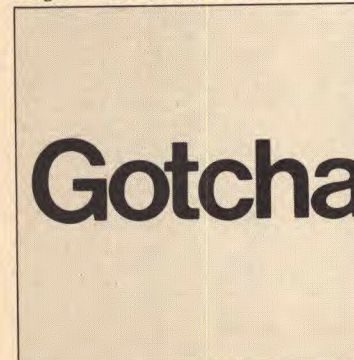


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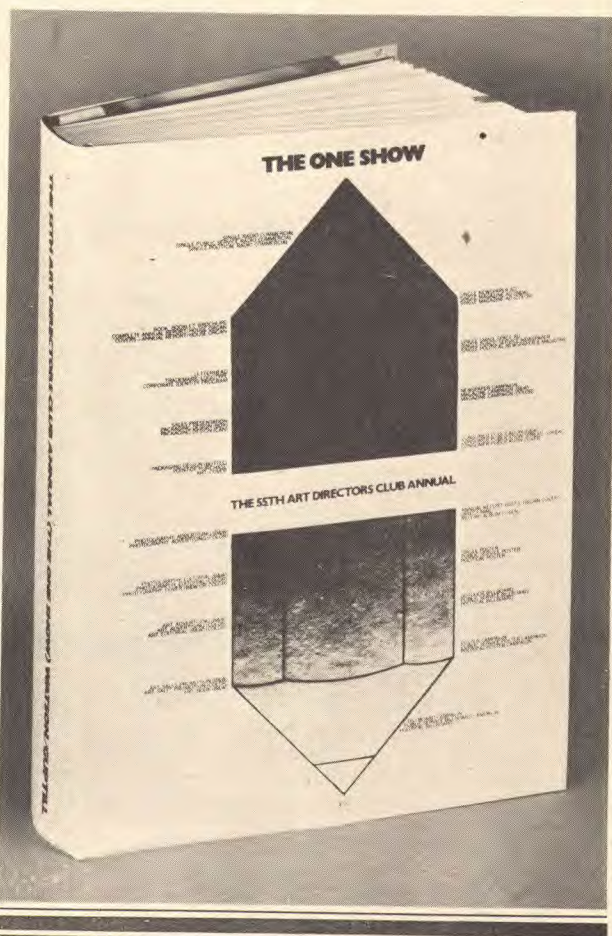
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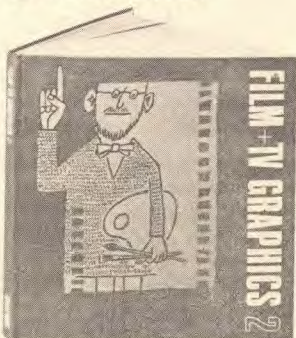
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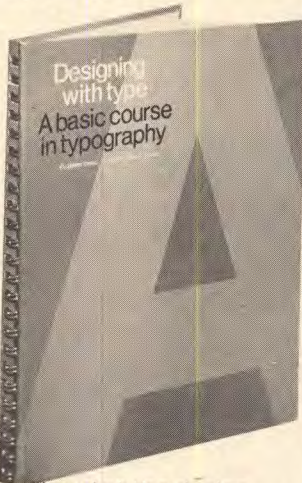
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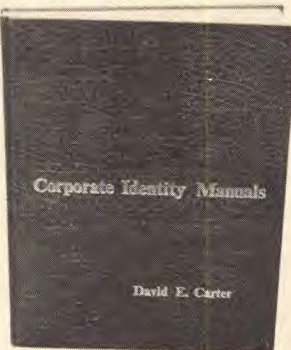
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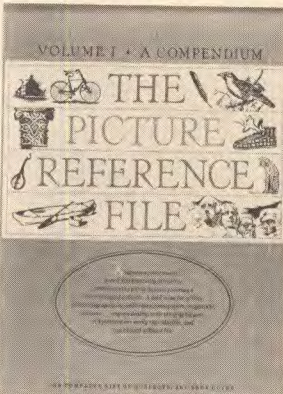


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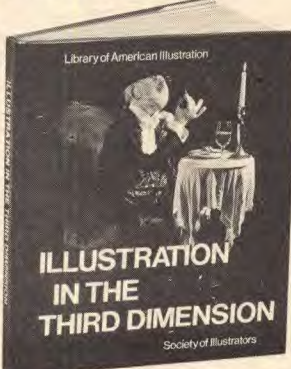
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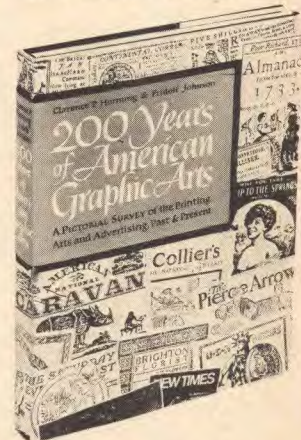
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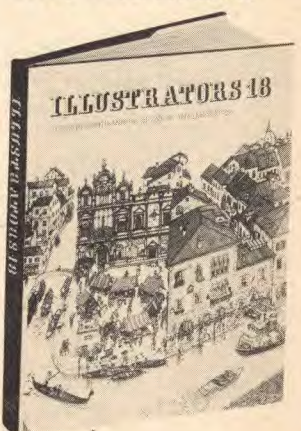
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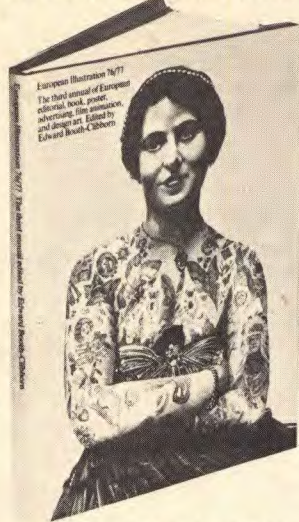
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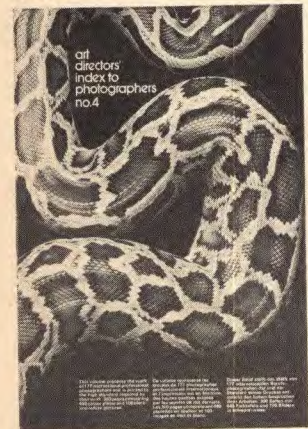
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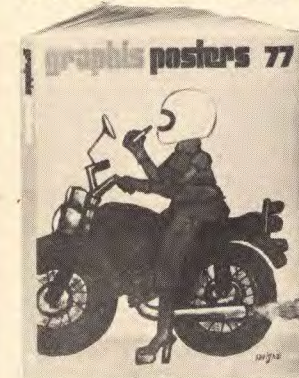
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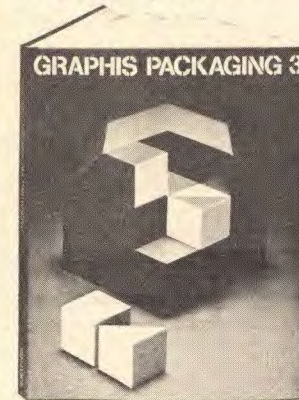
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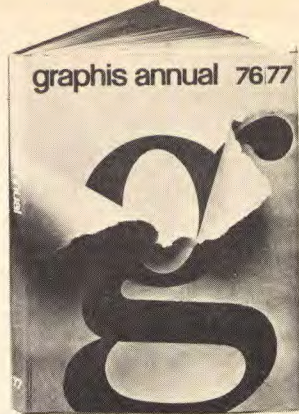
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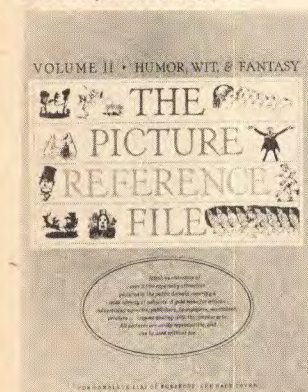
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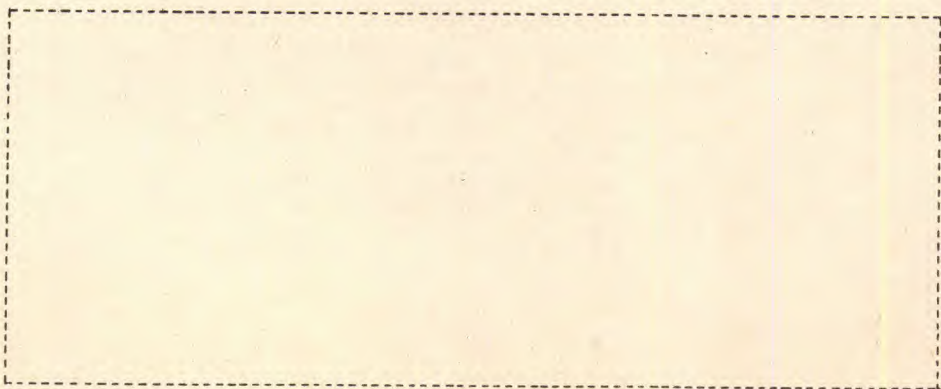
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